

Mrs. Robert Kewrite

THE ETUDE

FEBRUARY

1908



FOR ALL LOVERS OF MUSIC

3 PER YEAR

THEODORE PRESSER, PHILADELPHIA

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Wheeler, Welcome to the		Songs, The Hallel (new)	12
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often; and so with music; it is only by hearing it from childhood, at home, in church and school, in concert halls and at the opera, that we learn to listen to it attentively, actively, and with keen enjoyment."

Here we get our first glimpse of the high school teacher of music and her importance in the musical world. But before we discern that, I want to call attention to what I believe to be an important historic fact.

Why are the Germans on the whole the most musical nation in the world? Clearly, I am convinced, because for many generations they have heard good music from their childhood, not only at home and in church, but, and more especially, in school. Martin Luther did more toward making the Germans the leaders in music than even their great composers did, for he got to work early. He transplanted some of the best folksongs to the organ. He preached that music ranks next to religion as a moral agent. He translated the text of church music from Latin into German so that the congregation could sing along, which greatly stimulated enthusiasm. He had the melody of the grand old hymns and chorals sung by the congregation, while the harmonies were filled in by the trained choir and the organ. The German cars were gradually trained to the comprehension, the appreciation, the enjoyment of harmonies as well as melodies; and thus the Germans became preeminent in music.

In the schools, too, the Germans began many generations ago to introduce music. A teacher who could not sing, or play the piano or violin, would have been considered an anomaly, if not an impossibility. In this country the introduction of music in the schools and colleges is a much more recent matter. My own teacher, the late Professor John K. Paine, of Harvard University, was the first to get music accepted as a regular academic course. As regards public schools, President Eliot of the same university, called attention in a recent address to the fact that his father, who was long a member of the Boston School Committee and of the City Council, and then Mayor of the city, had devoted many years to promoting the introduction of music into the public schools of Boston, and, with the aid of strong conductors like Lovell Mason and George Webb, succeeded in accomplishing its introduction. He adds that "the sympathetic development in the American community, through the American school, of the love of music, and of skill in music, began there in the work to which my father gave many years of his life."

MUSIC AS A MORAL AGENT.

The staunch advocacy by so distinguished an educator as President Eliot of music as a desirable course in schools and colleges is the more noteworthy because he is, as he himself has said, not a musical expert. He knows enough, however, about the divine art to feel that it makes for the good of the children and the community, and that Luther did not assign it too high a rank as a moral agent. Unfortunately not all the educational authorities and arbiters are as enlightened on this subject as he is, and music has therefore had many a struggle for existence in our schools. It has been classed with the fads and fancies, and attempts have been made to exclude it entirely, or reduce the time allotted to it to a minimum. The enemies of music seem to regard it as a mere accomplishment, like dancing. But an art which is found indispensable, the world over, at all religious services, at all funerals, all weddings, all social and political gatherings—in short, on all occasions when it is desired to lift the human soul above the humdrum of our daily life—such an art surely is infinitely more than a mere accomplishment and pastime. It is in an insuperable enthusiasm second only to religion.

Even if it were merely a pastime it would still deserve all the attention it gets in school and colleges, and more, too. One of the main objects of all education is to interest young minds in refined, elevating pastimes, to wean them from coarser forms of entertainment. Now what could be more refined and elevating than a concert of good music or an opera like "Lohengrin"?

Music teachers in public schools would do well to bear these arguments and points of view in mind when the time comes for explaining their position for being and doing. They can claim that they are educators and missionaries of culture in the present world. They can claim that they can claim that in the present condition of affairs they are more important in the musical world than plau-

ists, violinists, singers or composers; for they provide what, as we have seen, is more urgently needed than anything else—*Listeners to good music, and plenty of them.*

The opportunities for doing good are simply grand. Millions of girls and boys are at their disposal—millions of minds, like sheets of blank paper on which the teachers can write with indelible pencil the lines and curves of good music. But unless really good music is chosen, the grand opportunity is lost. Too often, I fear, it is lost; but more and more teachers, I am glad to say, are realizing that in music, as in literature, the best is none too good for their pupils; that, on the contrary, the best is in every way preferable, because it stimulates an interest in "Lohengrin" which is a great aid to learning and remembering.

Teachers have now no difficulty in finding collections of songs available for their classes. I have myself, as well as many other teachers, directed music in the public schools of Washington, to compile and edit such a collection of songs by the great masters—Schubert, Schumann, Franz, Rubinstein, Grieg, and others, not forgetting our American MacDowell; and I have heard the girls of the Walden High School in New York City sing them with splendid tone, phrasing and spirit. The objections to union song books are few and far from significant compared with the advantages. It used to be a favorite maxim of Theodore Thomas that "it is no use to awaken the interest in music as helping to make it." In these high school classes all the girls help to make the music—the best music ever written—and the effect of this method of teaching, if carried out for a generation or two, will be simply incalculable. It will create millions of listeners to the best music; it will fill the concert halls and opera houses; it will help the singers, the players, the composers, to do good music.

The Tragedy of American History.

World that the public school teachers of music had been for several generations. Then we might have avoided the most harrowing tragedy of American musical history—the mental breakdown of our most original and poetic composer, John MacDowell. He came to grief, or lack of listeners, in the last analysis. There were so few who understood and bought his songs and piano pieces that he had to taste his vitality in doing work which others might have done near as well, in order to make a living. We have once more extinguished the rare flame of genius instead of feeding it. But I believe that the great work which the school teachers are now doing will make such a calamity impossible hereafter.

There is one more point I wish to refer to. It is a well-known fact that if it were not for the work of this country, music as a form of public entertainment would not exist. It is really astonishing to quote how few can attend concerts; usually there are hardly half a dozen to every hundred women who have often meditated on the problem of how this regrettable state of affairs can be remedied, and have planned to do so. It is useless to try to reform the adult generation. The only hope lies in the young folks. If the boys in our schools are taught to love good music by listening to it and helping to perform it, then there will be there will be as many men in our concert halls as women.

Really, one may ask seriously: "Is there *anybody* in the world of music so important as the public school teacher?"

TEACHING YOUNG BOYS.

BY W. A. COWEN.

ONE of the most trying experiences "the young teacher encounters is that of teaching young boys at that age when all attempts at discipline seem to fail. There are very many things which distract the boy that do not seem to present themselves to the average small girl. The ubiquitous American boy, with all his mischief, his lack of application and his contempt for art, will bear a rather good deal. The boy attends a popular-priced variety entertainment where a comedian, in a well-rehearsed act, seats himself at a piano and plays a popular unaccompanied ditty with a certain amount of pathos. He then announces that he will play it as a waltz, which does by forcing it into a triple rhythm. After that, he announces that he will play it as classical music. This he does by playing it slowly, straining the scale or an appoggiatura to the sustained notes, interpolating

several mordents, wandering over the entire keyboard, and ending it all with a grand flourish. The boy thus leaves the theater with the impression that the classical music is nothing more than a miscellany very very intricately developed.

As to his attitude toward the different composers, it is needless to say that he likes Mendelssohn, and that Beethoven, it is only pure melody that pleases him. Perhaps he may enjoy hearing some of the popular overtures, more for the effect they produce than anything else. Wagner he views through the medium of the comic papers as a composer whose genius was devoted chiefly to fortissimo effects, but he becomes more charitable as he listens to the Pilgrims' Chorus in the Ring. He is not a student of the music of the past, I have never found imagination to be among his strong points. He is not a student of the music of the past, I have never found imagination to be among his strong points. He is not a student of the music of the past, I have never found imagination to be among his strong points.

He, likewise, ridicules the idea of teaching interpretation. In a strict sense, he may some day become a most excellent teacher of interpretation. It is in his love for individuality where a boy outstrips his gentler sister. A girl will work most assiduously to please her teacher, while a boy will labor equally assiduously to please himself. He is not imbued with any obsequious desire to please. He is not imbued with any obsequious desire to please. He is not imbued with any obsequious desire to please.

Dr. Philip Emanuel Bach b. Weimar, March 14. Greatly influenced the development of instrumental music. Introduced the modern sonata form.

1715—Handel wrote his "Water Music." Ignatius Fiorillo b. Naples, May 11. Famous opera composer.

1719—The greatest and oldest publishing house (Breitkopf & Härtel) founded in Leipzig. Leopold Mozart b. Augsburg, Nov. 14. Father of Wolfgang A. Mozart. He wrote a very important instruction-book for the violin.

1720—"Esther," Handel's first oratorio, produced in London.

1721—George Benda b. Jungbunzlau, Bohemia. Composer. Friedrich W. Zachau d. Halle, Aug. 14.

1722—Jean Philippe Rameau published his "Manual of Harmony." Johann S. Bach wrote the "Well Tempered Clavier."

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1727—John Gay wrote the "Beggar's Opera."

Dr. Charles Burney b. Shrewsbury, England, April 12. Organist and famous musical historian.

Pierre Gaviniès b. Bordeaux, May 26. Famous violinist.

1728—Johann Adam Hiller b. near Gortitz, Dec. 25. Founder of the "Gewandhaus Concerts," Leipzig, and noted as a teacher and composer.

Niccolò Piccini b. Pisa, Italy, Jan. 16. Famous opera composer and the rival of Gluck.

Johann Andreas Stein b. Heidesheim, Palatinate. Celebrated as a piano and organ maker. He invented the keyboard-shifting pedal.

The "Beggar's Opera" produced. The first English ballad opera.

IMPORTANT EVENTS IN MUSICAL HISTORY.

BY DANIEL BLOOMFIELD.

(Continued from January.)

1706—Giovanni Battista Martini (known as "Padre" Martini) b. Bologna, April 25. Great teacher and writer.

Italian opera introduced into England. Johann Pachelbel d. Nuremberg, March 3, May 9.

1707—Dietrich Buxtehude d. Lubeck, Germany, May 9.

1708—Giovanni Battista Pergolesi b. Jesi, Papal States, Jan. 3. Gave comic opera its first impulse. Wrote many excellent hymns.

Handel goes to England and makes it his future home.

1710—Dr. Thomas A. Arne b. London, May 28. One of England's best composers and organists. Cristofori invents the modern piano, i. e., instead of having the strings plucked by quills he used hammers such as are in use today.

1712—The first practical instruction book on singing, by Rev. John Tufts, published in New England.

Jordan introduced the Swell Organ.

1713—Arcangelo Corelli d. Rome, Jan. 18.

Thomas Battle brought his organ to Boston, from London, in August. It was the first organ used in America.

1714—Christoph Willibald Ritter von Gluck b. Weidenburg, near Neumarkt, in Upper Palatinate, July 2. "The Michael Angelo of Music." One of the greatest opera composers and reformers.

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1729—Bach's "St. Matthew Passion" produced. Sebastian de Brossard d. Meaux, France, Aug. 10.

1732—Franz Joseph Haydn b. Rohrau, Austria, March 31. "Father of the Symphony." Louis Marchand d. Paris, Feb. 17.

John Broadwood b. Bervick, England. Celebrated piano maker.

1733—Francisco Joseph Gossec b. Vergnies, Belgium, Jan. 17. One of the greatest theorists of the eighteenth century.

Handel's "Athalia" first sung, Oxford, July 10.

Francisco Coreperin d. Paris.

Handel's oratorio "Deborah" produced.

1734—Antonio M. G. Sacchini b. near Naples, Italy, June 23. Famous opera composer.

1735—Giovanni Battista Pergolesi d. Pozzuoli, near Naples, March 26.

Carl F. C. Fasch b. Zerbst, Germany, Nov. 18. Founder of the "Singschademie" in Berlin.

1737—Antonio Stradivarius d. Cremona, Dec. 17. Famous best opera, "Cantor and Pollux," produced.

Michael Haydn b. Rohrau, Austria, Sept. 14. Brother of Joseph, and composer of church music. Also an organist.

1738—The Royal Society of Musicians of London organized.

Handel wrote his "Sam" and "Israel in Egypt."

1739—Benedetto Marcello d. Brescia, Italy, July 24.

Handel's oratorios "Saul" and "Israel in Egypt" produced.

The first public performance of "God Save the King," the national anthem of England.

Luigi Boccherini b. Lucca, Italy, Jan. 14. Wrote fine chamber-music and twenty symphonies.

Dr. Arne writes the famous "Rule Britannia."

1741—Dr. Ernest Modeste Gretry b. Liege, Feb. 8. Great composer of operas; said to have anticipated Wagner.

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PLACATE THE PARENT.

BY EDWARD ELLSWORTH HIPSHER.

EXCEPTING those teachers engaged in the larger schools and conservatories, every teacher of music must take into consideration the parents: (a) his pupil; and (b) the pupil's parents; and it is the failure of proper consideration for the latter class that tells largely on the bank account of many, and especially of the parent.

Whatever may be our respect for individual parents' opinions in regard to matters musical, there is no question as to the wisdom of honoring to some degree the idiosyncrasy (if it be) of the one who is the arbiter of our engagement and stands, Nemesis like, ready to visit retribution on an offending head. Every teacher of any considerable experience, yet not the parent, should be ready to say: "I cannot play, and don't know one note from another, yet I do know good music when I hear it." And this delivery of critical acumen will often be followed by explicit directions as to the course to be pursued, in the instruction of the child.

There you are. On the one hand, years of training your own ideals, your experience, your self-respect, all tell you the desirable course for the best interests of the pupil; on the other hand is the decree of the parent that the work shall be done thus and so.

Which path is to be pursued? Perhaps, for a moment, it is well enough to think on the parent's side. He is paying for something, although he may have but a vague idea as to what that is or should be. What more natural than that he should feel a right to have that something done in the way he thinks it should be done. His mental processes are analogous to those practiced in his everyday business. So far they are deserving of respect.

But supposing the teacher's knowledge and experience are such that he can see the error of the parent's conclusion, you point out wherein you think he errs. With this class there will be no trouble, but what of those who believe their notions impenetrable and inflexible? Waste no time, break, nor effort upon such parents, for in so doing you will endanger your standing with them. No, whatever may be their unreasonable demands, allow them to hug the notion that these will be considered their procedure, even if in a disguised form, to follow the course which you know to be best. Dishonest, do I hear you say? No, almost invariably you will call down blessings on your head, as time reveals the advantage of their child and discloses to the parent something even better than that which he had at first demanded. With a willful parent, even more than with a willful child, tact is necessary; for too many have but more firmly established habits and opinions. Let every move be diplomatic. Ordinarily, a keen ax awaits the professional head of the teacher who dares assert himself contrary to the will of the parent, especially if that parent happens to be a mother.

In conclusion, keep a steady nerve, a fixed purpose, a clear head, a willingness to be wrong, and believe he is getting what he wants till the time when he realizes he wants what you wish to give; the young teacher will thus avoid many shoals that beset the early part of a career.

MUSINGS FROM A STUDIO.

BY ALBERT W. BOST.

In music, as with food, taste of many varieties. Your just conclusion will be: that the substantial things are comparatively few, and that they are not so important as they are made out to be.

Show me a man's musical library, it will not be difficult to guess at his status as a musician.

Be on speaking terms with several instruments if possible, but do not expect to play them well.

To be installed in the Temple of Fame it is not sufficient to turn out one's gems in the rough; they must be well cut and perfectly polished.

Teachers should examine their music more generously. They often select pieces merely because they have proved favorites. Sometimes the constant repetition alone suffices to make certain works popular, and not necessarily a correct test of their real worth.

Of the hearing of concerts there is no end. But the hunters after some bravura passage for the C major, or other easy during novelty, are unfortunately still in the majority.

LETTERS FROM READERS

THE ETUDE will be glad to print interesting letters from our readers. The letters should be bright, timely, helpful and must be of a nature that will appeal to the greater number of our readers. Letters that appeal to special classes of teachers or students will not be considered. The letters should be about 450 words in length. Your letter must be one designed to encourage some worthy musical project, to foster some musical purpose, to protest against some abuse, or it may be an experience in new education. They should be written upon one side only of the sheets of writing paper used and the writer's name and address must always accompany the letter whether the writer desires to use an assumed name or not. The first sheet should be plainly marked: "For the Editor's Mail." Letters not used will not be returned.

A Disgrace to Music.

The article appearing in *THE ETUDE* for last December, entitled "A Disgrace to Music," has aroused a very general interest. We are in receipt of numerous burning protests against the practice of some piano firms who are laboring under the delusion that good advertisement consists in buying the services of noted violinists who are willing to play on the pianos manufactured by the firm in superior to all other makes. Mme. Schumann-Heink, in the highly interesting letter which follows, reveals that the practice of offering large sums of money for testimonials is by no means a fiction. There are few piano firms in existence who would not be glad to give Mme. Schumann-Heink a testimonial. Still the only courtesy she has accepted is that of having the instrument she uses provided for her. We are glad to have an artist of this type become an American citizen.

"You desire my criticism upon the pianoforte question which is to-day in such an inartistic condition. I deem it a sin against art for an artist to sacrifice his conscience for base money. No price in the world could persuade me to do this. I have had the highest imaginable prices offered to me by different piano firms but I prefer to work harder. I am happy and proud to have the accompaniment of pianos such as those manufactured by celebrated American firms * * * which I consider superior to any pianofortes made anywhere in the world. I have never received a single cent from these firms, but they have provided me with an exceptionally fine instrument while upon concert tours.

"Every day we see many proud idols sink into the dust but we need not therewith relinquish our common duty and attempt to set the next best thing in its place. Every artist should sacrifice personality for service to the world. The pianoforte is a pain to exercise over the average man the same principles of Freemasonry that will eventually mold his public as a sculptor produces a beautiful statue. How much more fortunate, happy and satisfied artists would be if there were fewer personalities and sentimental jealousies. You may ask, what this sermon has to do with the piano question. Many of the greatest artists give their testimonials for free, not for gold but for petty jealousies and malice, by giving a testimonial to a rival firm, in order to injure some piano firm who has denied an artist a money recompense.

"It not infrequently happens that young thoughtless pianists come to America and risk their entire possessions upon impossible tours. Some piano firms have assisted these young players in their quest of freedom and they naturally return the assistance with flattering testimonials. With the mature artists, however, there are no extenuating circumstances which might lead them to sacrifice their honor for many thousands of dollars.

"I send you my most heartfelt wishes and greetings and trust that your work in this most laudable direction will reach the highest and most desirable goal in our sacred art of music.

"With best wishes,

"SCHUMANN-HEINK."

Apropos of the same subject R. E. Johnston, manager of Mme. Nordica, has to say: "Piano manufacturers should stick to their own end of the business, and let experienced hands take care of the artists and concert."

"Then the public would be better satisfied, the artist better paid, and the business generally improved."

"As it is, art is debauched by commercialism, and the artist, the business man and the public all suffer in consequence."

"True, great artists often perform on, and thus advertise, great instruments, but to what great extent is this condition altered so as to deceive and disrupt? We find great artists playing and advertising the cheapest and poorest piano made, and we find inferior artists heralded as geniuses playing and advertising the best of pianos."

"This means that the public, as soon as enlightened to the deception, will seriously hesitate in their consideration of both piano and concert."

"Sound business is not built upon such flimsy foundations, though for a time these flaring, illegitimate methods may trump up a little false rush trade."

"So the musical instrument maker is no more fitted to manage artists than the concert manager is equipped to manufacture pianos or tin whistles."

R. E. JOHNSTON.

The well-known piano firm of Streich and Zeidler sends the following letter relating to this subject: "Your article, entitled 'A Disgrace to Music,' will reveal to your readers a situation which has caused a great deal of comment in the piano industry during the past twelve months."

"The piano manufacturers, during the earlier progress of the industry, did a great deal toward educating musical taste in America, and increasing the demand for music of high character, by employing the services of famous artists, the latter in competition of the manufacturers who seek to advertise their instruments under the cover of subsidized pianists with their written testimonials, has robbed the practice of all of its former value."

"To-day the better class of musicians and the manufacturers of pianos know that most of the pianists who make extended tours in the United States are merely the hired men of the manufacturers."

"We have never engaged in the practice of subsidizing artists, and have depended for such endorsements as we first occasion to use upon the unsolicited testimonials of those who like our instruments in preference to all others."

"Very truly yours,

"STREICH & ZEIDLER."

The following are the opinions of some of our readers:

"I heartily endorse the stand taken by *THE ETUDE* against the imposition against the American public by the piano manufacturers. The piano should stand positively stand on its own merits and the public should not be defrauded into buying what they think the foreign artist endorses out of pure art and superior ability. The artist should be told the worth of a paid testimonial."

"GEO. W. MACHEMER."

"Relating to your article, entitled 'A Disgrace to Music,' I am in hearty agreement with the sentiments voiced in your protest. In my opinion there is even a greater danger through similar tactics employed in many of our leading musical colleges as well as private teachers of note. We all know that it is impossible to bring out the finer and more who is using one of these cheap pianos, and the teacher who is using one of these instruments cannot show a pupil the artistic things necessary to right thinking. I have heard pupils complain that after having practiced hard on a good instrument that they were utterly unable to do the same work on the piano used in the college. If the music teachers will stop using and recommending these poor instru-

ments it will be a long stride towards better music and more artistic execution. It seems absurd to think that people who could do so much for the uplifting of good music should sell their recommendation for a few dollars. I myself, will not play on an inferior piano, nor will I use one for teaching purposes."

"OTTO WULF."

"It is with gratification that I read in the December issue of this magazine its take up the matter of insincere piano testimonials."

"It is a most pernicious practice, and I am glad to forward my name to swell the list of those denouncing it."

"Hoping that your undertaking may be crowned with success, I am

"FLORA M. SANBORN."

AN INJUSTICE TO TEACHERS.

To the Editor of *THE ETUDE*—

I am so glad to know that you are willing to give teachers an opportunity to express their views upon musical subjects. It seems to me that teachers isolated in some little country village are oftentimes able to do more original thinking than the teachers in great metropolitan centers. I have had musical facts that have more traditional than logical strength.

"During the holidays something occurred to me that must be an annoyance to teachers all over the country. My pupils pay me by the lesson. If I fail to give a lesson I find it very difficult to get the money for that lesson the next time the pupil comes. I know that it is my right to ask the pupil to pay for the lesson she has missed, but when the time comes to do the asking my courage fails me. I wonder how many other teachers are afflicted in this way. We are in a business, and we do not go about things in a business-like way. I notice that my grocer and my butcher never hesitate to demand money from me when due, and I take a pleasure in paying my bills. In some cases where I have asked pupils for money for lessons missed through nothing but neglect, unpleasant arguments have arisen, and in one case I lost a good pupil."

"When this musical Chicago teacher failed to come, and I found out at the end of the week that I had actually lost over ten dollars. The fact of the school vacation makes young pupils think that they may as well take a little money out of their pockets. I often feel that a little vacation at this time can do no harm, except in so far as the technic is permitted to get rusty. I would like a little vacation myself, but I do not feel that I ought to afford it with the present method of paying for lessons."

I am told that teachers in great cities have little difficulty in arranging for this. They collect their money by the term in advance. It would be somewhat difficult for teachers in my vicinity to do this, as the patrons do not know of the custom in large cities. I wish that *THE ETUDE* would make the customs of payment very clear, so that the method of paying by term may become more prevalent than it is at present. It is the only way for the teacher to manage her accounts, and there is no reason why teachers should have the advantage of advance payment, and let the student struggle along with continual worries about collections."

Personally, I think that a teacher should make a certain charge for a certain length of time, and in the end make a cash payment for the entire term per week. If the pupil misses a lesson from any other cause than real sickness, the pupil should forgo the opportunity to remuneration. I thank you for giving me an opportunity to do this.

GILBERTA STONE.

HAS THE AMERICAN CHILD KEEN INTUITIONS?

To the Editor of *THE ETUDE*—

Yes, I think so, but I do not for a moment forget a lecture which I once heard at the Berlin University.

"Now," said the professor, adjusting his spectacles and looking keenly at his audience, "children in intuitions are possessed by the German race. The Americans are, on the contrary, lacking very much in intuition."

About a third of the professor's class were Americans. A little child of mine plays, composes and sings intuitively. She is gifted with a sixth sense—the

sense of musical intuition. She does not voluntarily put herself into an attitude to play. Another signs all of her studies and pieces away from the violin. Another watches bowing, fingering, tone with perfect feeling. The gifted child is not always easy to teach. She arrives at conclusions too suddenly, and the technique of the art annoys her. She is moody, spasmodic, temperamental. She never seems to reason things out, but in nine cases out of ten she arrives at correct conclusions. The average American child has a receptive mind and keen intuitions. If anything is lacking it is the power of fanciful sense. He needs to have his imagination quickened early by means of pictures, poetry, fiction, history, nature study and other things which belong to modern education. Unfortunately it is that child whose music study has been too severe for general educational advantages!

ELSE LYNN.

TELEPATHY AND TEACHING.

Dear Editor—

When George du Maurier wrote the famous book "Trilby" I did not read it for the obituary reason that I never read the much-discussed books—I usually find that they are greatly overrated and are grossly misapprehended. However, my curiosity got the better of me a while ago, and I read "Trilby." I had just gone through a somewhat extensive course of reading upon psychology. I had read some of the best things of Sully, James and others, and had, of course, no opportunity to come into direct contact with any real experimental work, such as is pursued in modern psychological laboratories. It is now the case, my psychological reading, I drifted off into that field that many call pseudo-psychology, or that kind of psychology that borders upon the mystic in the reports of the psychological research societies of England and America, and was amazed to find that many really noted scientists have given credence to theories regarding telepathy, clairvoyance, etc. I have always considered the sole property of charlatans.

As a teacher of music I have found this very interesting, but somewhat unavailable knowledge. I do not advise the teacher who is not willing to have his entire pedagogical equilibrium upset to attempt to investigate these subjects. The results of my experience and observations lead me to believe that scientists who do believe in hypnotism and thought communication all seem to have greater confidence in their inner beliefs than to have to contend to the outside world. They also seem to be holding back proofs of telepathic communication. Many things that have been revealed seem to be without the pale of mere coincidence.

I know, just as surely as I am writing this letter, that there exists an immediate mental bond between myself and some of my pupils. I used to call it personality and personal desire. I now know that I call it now. Some pupils I simply cannot hide. They make me nervous, and I find it very difficult to communicate my thoughts to them. Other pupils seem to anticipate my very language and to carry out my ideas with very little verbal instruction. I must confess that, like the scientists, I am conscious of the existence of some wonderful force, but am unable to determine its nature. I feel that this power attracts me to some pupils and repels me from others. Are we not, my dear editor, on the verge of a new era of scientific investigation and exploration in the most marvelous of all worlds—the two hemispheres of the human brain?

I do not know whether this is just exactly the field of *THE ETUDE*, but it would be interesting to record the experiences of some sincere teachers who have investigated these subjects. I thank you for giving me space for my views, and if any reader has learned anything from this letter I shall feel glad, less than I have learned thousands of others from the pages of *THE ETUDE* that I could not have learned in any other way.

WILLIAM ATTURBURY.

"What a strange retribution of Fate! It is the old story of Nemesis. Mendelssohn received as it were more than his due of admiration in advance; Schumann, less than his due. Posterity has corrected the accounts, but in my opinion it has in its demand for justice identified itself so completely with Schumann and his cause that Mendelssohn has been unfairly treated or directly wronged."—Edward Grieg.

THE AIM OF THE MUSICIAN.

BY L. M. LARABEE.

The mottoes "Aim high" and "Hit your wagon to a star" always remind me of the story of the two little chaps who were throwing stones.

"You see the top of this maple tree? well, I'm going to try to hit that!" "For little chap!" he did his best, but his stone fell far wide of the mark, going only a slight distance beyond his companions.

"Which one had gained the most?" asked the man aimed at the top of the maple tree and won, or he who had aimed at the sky and lost? Perhaps I can best explain my idea by a personal reference. I was sitting at the piano one day at the sunset hour. The sky was aglow with those beautiful tints, which so blend together that it is impossible to tell where one begins or the other ends. My fingers wandered over the keys, playing one of the nocturnes by Chopin. I had always been ambitious to "scale the heights," to make myself heard in this noisy, humdrum world of ours; to find some way to express the tumultuous feelings within me, and to accomplish something whereby my name might ring "through the corridors of time."

"This evening as I sat alone, my longing almost overwhelmed me. My fingers forgot their usual work. I gazed at the beautiful sky, where towers and castles loomed up, touched here and there with gold. Suddenly, I seemed to be carried to another realm. I was in a large room where great music was made. Just before me was a harp, dazzlingly brilliant in the light of all gold. The eyes of the masters were fixed upon my face, and I heard a voice saying, 'Yes, show us try! My opportunity has come. I will play some melody that would make them listen. I shall win their praise, I thought as I approached the harp. My brain whirled and my fingers trembled with excitement. I was about to strike a chord when I had not yet learned to play on the heart strings of man! The sounds that came forth were hollow and dead, and like tinkling cymbals and sounding brass."

I had failed. I knew now that I could never reach the goal I longed for, just as that little fellow could never hit the sky. I bent my head with shame, and my eyes blinded with tears. The sound of a door opening recalled me to myself. I was alone in the twilight. No, not alone, for two baby hands clutched my dress and a sweet little voice said:

"I've so tired, mamma, play me to sleep." I lifted the little form into my lap, and played again the nocturne, not to the world, but to the trusting heart of the child. Just before the bright eyes closed the sweet voice said: "Mamma, is that the way the angels play?"

I had aimed high. I desired worldly fame and praise, but my finger had fallen far wide of the mark, and instead of playing for a breathless, listening throng I had succeeded in launching my baby's boat on the silvery waters of that mysterious sea on whose opposite shore is the world of fame. I had failed.

I had at last learned the first great rule in music: To put my soul into it; to wear away the barriers between individuals, so that heart may commune with heart even while forms are rigid and reserved.

COMPOSERS' FAVORITE POET.

In a recent article published in the "Musikalisches Wochenblatt" and the "Neue Zeitschrift für Musik" Ernest Chailier has made a most exhaustive and interesting estimate of the works of poets as they have appealed to musicians. He compares from this among the German poets the poems of Heine have been more frequently set to music than those of any other great teutonic word painter. His poems have received some 4127 musical settings. The next in popularity with the German composers have been Goethe (3478), Hoffmann (2468), Grotte (2,534), Uhland (2,698), Heine (2,693), Eichendorff (2,693), Lenzau (1,390). The German poem which has been set to music the greatest number of times is Heine's "Du bist wie eine Blume," with 219 settings. The most closely followed by Lenzau's favorite poem, "Well auf mir dir Dankes Auge," with 205 settings.

PROMISES MADE BUT NEVER KEPT.

BY E. M. KING.

THERE is a motto that every teacher should have placed where he can continually see it. It is: "Never make a promise that you cannot keep." It is the foolish, well-intentioned person who, on the spur of the moment, promises something that he cannot keep. He is a failure. It is the teacher who either thinks or hopes he can accomplish his promises. At one lesson he promises something he knows he cannot do or never intends to do. In any walk of life either success means failure, but especially so in the case of the teacher. Absolute sincerity is demanded of a teacher. Loss of confidence spells loss of power.

There is one singing teacher that I remember who had a wonderful capacity for making promises. At one lesson she would tell her pupil glibly of a French song she was soon going to give her, but no French song was ever produced during the whole term. At the next lesson the pupil might have difficulty with tempo, then the teacher would declare that she would get her metronome out of "her things," which were always packed up somewhere. But no metronome was ever produced. At Christmas the date of this entertainment was put off until Easter. When Easter came around it was put off until Decoration Day. At Decoration Day it was postponed until the next year. It has never been given. I believe that this teacher was her wonderful "sang froid."

She would promise something and then never mention it again. If you ever timidly reminded her of it, she would say, "I forgot to mention it." She would just as calmly proceed to break. She was clever and she would have made a good teacher if she had had the right qualities. Just what was the matter with the teacher who could promise so much and never keep it? I think she was unintentionally insincere. Possibly in her bringing up the great value of truthfulness had never been impressed on her. At all times she was sincere and to the end of the chapter she will be the same.

If she were alone in her particular failing she might be interesting, even valuable, viewed in the light of the teacher who never keeps his promises. Teachers like her. Perhaps they are careless. Perhaps they have a false idea of encouraging in this way their pupils. Most teachers at least make promises to do good things, to help every teacher would keep his promises he would find the number of his pupils increasing instead of diminishing.

SO-CALLED "NATURAL" PIANO TECHNIC.

WARNER W. HAWKINS.

Almost every teacher has, at some time or other, observed in a pupil apparently inborn knowledge of the keyboard—that is, an ability to choose sets, or groups of notes, which would give a certain degree of musical satisfaction. Thus without any seeming effort on the child's part he is able to play very pretty melodies, and to contrive for them good basses and accompaniments. Such cases, while not common, are not extremely rare; a person so gifted would be said to have "natural technic," or as sometimes said, to be able to play by ear.

Positive technic, on the other hand, is earned at the expense of honest toil and continued labor; it results in a knowledge and assurance that the fingers can perform a certain grade of speed in various forms of technic, or grasp with sureness given chords or key-groups.

Recently the mother of a musical child was heard to say, "my daughter has 'natural technic'; so she doesn't need to practice that." Is this not unfortunate for the misled mother and still more so for the child?

Imagine an Eames or a Nordica declaring in her early years of study that, on account of her superior "natural equipment," she was spared the drudgery of voice study, and was able to sing without untiring hard work and care were joined with natural gifts that musical heights have been reached.

It is therefore a mistake for students ever to consider themselves "lucky" to have the word "work" on the grounds of natural superiority. Work of any sort is a glowing enthusiasm and a sound ambition in those who court it.

The Second of Mr. Hill's Interesting Articles Investigating the Methods Employed by the Old Masters in Teaching and Playing. The First Article of this Series Dealt with Couperin, Rameau and Philipp Emanuel Bach. It Appeared in "The Etude" for January. * * *

pauses.—H. 1. 1. *Finck.*

Musical Degrees in American Colleges

By ROSSETTER G. COLE, Professor of Music, University of Wisconsin
(An address read before the Music Teachers' National Association, Columbia University, New York City, December 30, 1907.)

An interesting sidelight is thrown on our subject by the attitude of European universities toward the granting of musical degrees. While thirteen universities in Germany, two each in Austria and Belgium, and one each in Belgium, Denmark, and Switzerland, offer courses in music of a general historical and theoretical nature, none of them confers a special degree in music. The other universities of continental Europe, including those of France, Russia, Sweden, Italy, Holland and Spain do not recognize music at all, but leave the subject entirely to their professional schools and conservatories. In respect to the recognition of music by university faculties, Great Britain is the most liberal country in the world, for not only do ten of her great universities and colleges offer elaborate lecture courses and often practical instruction in applied music, but at least seven of them grant the degrees of Bachelor of Music and Doctor of Music, which, as noted above, is not done elsewhere in Europe.

Music but Recently Introduced in American Colleges.

Let us glance for a moment at some conspicuous conditions in musical America. For convenience they may be easily grouped. The entrance of music into the college hall is of very recent date. Only twenty-five or thirty years ago music was timidly knocking at the door of our institutions of higher learning for admission. In only two or three instances was the door gladly opened by the college faculties and then, doubtless, only because of personal conviction in the individual qualifications, educational and musical, of the teacher in whom music became for the moment personified. In many cases the door was grudgingly opened far enough to admit music to mere standing-room in some unoccupied corner. In some cases the door was literally pried open by some insistent musician, who, from the vantage ground of strong local intrenchment, would gain inch by inch some little recognition of the possibilities that are inherent in music study. In others—including some well-known and influential institutions—music has been and is to-day merely tolerated. And in all frankness it must be added that (up to the last decade at least) in those institutions where music has been rather freely admitted it has been viewed by the college faculty entirely as a pleasing, though possibly desirable, adjunct to, rather than an essential element of, a liberal education. Hence it takes its place merely in the long list of electives offered to undergraduates. As far as I know, music, theoretical or otherwise, has never been incorporated in the curriculum of any American college as a required study in any course whatever.

This statement brings to notice a second condition which had already been reckoned with, namely, that the residence of music among her academic sisters has been in a certain sense a period of toleration and probation. Music has had to win respect without covert and open opposition, and in the face of the oft-repeated statement that its methods of instruction are not academic and systematized, but are altogether haphazard, unscientific, and dependent largely on the whims of the teacher. We are told that, as teachers, we are at the mercy of temperament and natural endowment; that without the pres-

ence of these in a pupil, results commensurate with the amount of study in any other academic branch are wanting.

Conditions are constantly improving and the colleges and universities will continue to lead and serve as crystallizers of intelligent constructive methods. Yet it may be asserted without fear of contradiction that methods of instruction in the important branches of applied music in a world state of fluidity. Even the century-old methods of teaching harmony are being shattered somewhat. Under the present conditions and with the recognized lack of uniform standards of instruction as well as of grading, if Miss X should present herself for admission to the department of music over which I preside and should wish to enter, for example, the third year of the collegiate course, bringing her credits obtained for second year's work in a college, I would feel compelled to give the young lady a severe examination in all branches except History of Music,

thought—a narrowing of the lines of vision, a centering of thought and activity on self, unwillingness to see the good in others' work, and often abnormal and unreasoning jealousy; second, the generally low standard of the average member of the college educational plane of the average member of the college musical teacher. This is no impugning of his or her sincerity and earnestness and integrity of purpose, yet it can hardly be denied that the average music teacher in this or probably any other country is not a person of much general education or intellectual ambition: His intellectual horizon is apt to be limited to the humdrum routine of giving lessons and the necessary practicing. Of course this existence may be explained in many instances by the stern struggle for livelihood and the consequent cutting off of avenues for cultural and intellectual improvement that otherwise would be gladly taken advantage of. Yet I think it is true that the community in general places the music teacher very near the bottom in the profession of teaching.

The low educational plane of the average music teacher brings out into clear perspective the hind contributing cause of the conditions outlined above, namely, the complete divorce of music from the general thought of education until comparatively recent years. The question is made, "What is a girl's school to a prospective pupil? 'Did you come here to study or to take music?' states very concisely and bluntly an attitude or point of view of educators toward music that was very general until only a decade or so ago—an attitude, however, that is gradually and surely undergoing a change. The forces that are bringing about this change are to be found at the two extremes of our educational system and they are approaching each other. Music in the lower grades of our public schools is reaching up to the high school, and music in the university is soon to reach down, is already reaching down, to the secondary schools in the search for avenues through which may come well-prepared material for real university work.

The Lack of an Objective Point.

And right here is the fatally weak spot in the whole system of so-called musical education—it lacks direction and an objective point. The result is that the college and university are often called upon to complete an education in music that has really

never been begun. The general requirements for entrance to any college class in harmony are merely that the student who elects it must have an idea of musical notation and ability to play a simple hymn tune. Usually no conditions are made for entrance to history and other theoretical courses, except that these courses shall follow in certain order. That is, the college courses in music do not at present represent the final flowering or the maturing of a process of gradual development, but they represent in themselves the beginning and end of such a process. Compare this condition of comparative isolation to the close relationship which exists between courses in mathematics, language and science best to the corresponding process in the high school and grades—all with the college constantly in mind as the ultimate goal—and you will see the point I desire to make. The movement toward breaking up the isolation of college music and bringing it into touch with music outside the college has already begun, and no doubt the important conferences bearing on this subject, which are being held at this meeting, will give the subject the most important impetus. The present status of this movement will undoubtedly be fully discussed and clearly stated in the sessions of the Eastern Educational Music Conference, from which sessions the utmost good may be expected.

Having carefully analyzed certain salient features of the conditions in music education, we are better prepared to discuss the present desirability of granting musical degrees. If the granting of a musical degree is to have the same significance as the grant-

ing of any other academic degree (and it it does not, real injury will be accomplished), the university cannot consistently recognize a special course in music culminating in a bachelor's degree, until entrance requirements to the university are made, which shall necessitate a systematic course of study including both theoretical and applied music and extending down through high school, grammar school, and lower grades.

If the granting of musical degrees is extended to institutions other than those now granting them, it will be a question, of course, for each institution to decide on its own individual merits, whether or not the conditions which that institution can control or dominate are such as to guarantee to the candidate for the degree of Bachelor of Music the same quality of preparation, scholarship and work, and the same breadth in the scope of the special studies pursued as is demanded of the candidate for the degree of Bachelor of Philosophy, of Arts, or of Science. The profession is not particularly in need of more Bachelors of Music or Doctors of Music (except *honoris causa*), but it does need thorough and well-grounded and well-equipped musicianship, a musicianship that recognizes the essential unity of all art-expression, the essential unity of all educational processes, no matter what the specific mode of utterance may be—a musicianship that can meet the increasing demands that are being made by an ever-broadening consciousness that music is a rational art, not rhapsodical or fantastical; that it can be taught and studied and enjoyed by the application of the same general principles and methods operative in any other educational endeavor or aesthetic enjoyment. When the college and university can guarantee a goodly proportion of all this, it may with propriety reward its graduates with the well-earned and honorable title of Bachelor of Music.

In this connection I am reminded of Schumann's maxim, that while good music is a good education; but, on the other hand, it seems to me that the two methods tend to produce perfunctoriness and superficiality. Yet the latter are excellent, inasmuch as they promote early independence and a feeling of responsibility on the part of the student.

According to the above quotation, the pendency of authority has proved to be the peculiar educational mistake of Germany, and likewise, the ideas of independence and originality, which are the basis of the intellectual license, have left as their heritage perfunctoriness and superficiality in America.

THE DANGER OF HURRY IN AMERICAN MUSICAL WORK

By ARTHUR L. JUDSON

For some time past the great universities of the United States and Germany have been exchanging the most eminent men of their faculties, in order that the college youth and, indirectly, the entire nation, might profit by an interchange of thought. The following quotation, the opinion of one of these men, is a free expression, a comparison, if you will, of the American and German methods of educating: "There are two types of training to be seen, one based on authority and the other on freedom and independence. The first method is indubitably the best at times when traditions regarded as sound and immovable are to be handed down to a younger generation, and happy is the child that can grow up in unquestioning reverence for and implicit obedience to firmly established authority. But where a time comes like the present, when literally everything is in the move, and when every one of us has to work out his or her own intellectual salvation, then the question of authority becomes a dangerous experiment, and it is far more advisable to instill into a young person confidence in himself and let him rely as soon as possible on his or her own powers. Now, always what we need is independent initiative; mere submission is played out."

"It is a most serious thing when the growing child begins to realize the absurdity of the dictatorial mannerisms of the German pedagogue. The instinctive notion, that it is all wrong, remains behind for years and often endangers the mental growth of the school days. In the home the position is the same. Nothing can be more dangerous than blind, unreasoning insistence on certain notions of respect and authority. A bright child quite perceptibly feels the injustice of such a claim. Mutual respect, with independence, cannot be inculcated too early."

"It is often held that our drill methods merely serve to provide a good education; but, on the other hand, it seems to me that the two methods tend to produce perfunctoriness and superficiality. Yet the latter are excellent, inasmuch as they promote early independence and a feeling of responsibility on the part of the student."

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"Vox Populi—Vox Dei."

Before we indignantly deny this statement let us examine closely to see whether or not our German critic be wrong. In this case we may be governed by the vox populi, vox Dei; here it proves to be almost axiomatic. Allow the answers to these questions to prove the fact that our educational methods do tend, in the minds of the people, to superficiality, at least.

1—Why do our large music schools engage foreign teachers (preferably German), almost exclusively?

2—Why are these schools crowded to their utmost capacity when private native-born teachers can hardly make a living?

3—Why are our orchestras nearly all German, in many of them no English being used at all?

4—Why do we seek to hear foreign artists?

But why go on—the case is proven—is it not? We cannot claim that this is chance any more than we can claim that the universe is the result of chance. Neither is it a fact, as some of our social journal would have us to believe, "We Americans enjoying being 'fooled' occasionally, but in the end our long-headedness comes to the fore, and we usually get our value for our money. For this reason our recognition of foreign supremacy in art and music (and in almost nothing else), is significant. Since this is so, WHY is it so? Because of these reasons; there may be more, but these surely strike at the root of the matter. We are too much in too much of a hurry; we desire to obtain too much wealth, and too quickly, and we lack, especially among musicians, coördinate education."

Now let us turn to the other side. Why work in New York I am jostled out of the way as I walk down the street; several men pass me on the steps to the elevated going up two steps at the coffee the waiter who brings me my lunch spills the coffee (he

wants to get my tip so that he can serve the next customer), and so on. Instances might be multiplied by the score; we are hurrying constantly, and to our detriment. If we hurry in this daily life, can we avoid the injection of haste into our educational systems? Our teachers are a part and parcel of the body politic, and are subject to the same diseases.

Music is a jealous mistress. It has been said that this is a preeminently an age of specialization, and that to succeed we must dedicate ourselves to the study of one subject, in order that, being master of it, we may dominate our competitors, and thus gain the diploma. In music we had also the idea that to succeed we must eliminate all other education, because it takes too much time. This means that the musician with a college education is a rarity, and that the musician who is a well-educated, cultured man of refinement is almost as rare. On the other hand, the great business man is almost always a man of college education. But just here is the point: Does the college education really educate; is the diploma a sure sign of a broadly educated man? As we scan the columns of the current newspapers and note the foolish things that are done by our educated classes, those of wealth and position, we are compelled, though reluctantly, to admit that a diploma is not an infallible sign of education. Here is where the musician may take hope. A college education is good, but not absolutely essential.

With our modern man, he need never be without an education. The mere crowding of indiscriminate knowledge into our heads during the four years in which the average man is least capable of exercising good judgment is not educating in the real sense; real education means the gradual lifetime growth of power and assimilation of knowledge. A college education is an incentive to further growth, but the lack of it does not mean a life-time ignorance. Let us then realize that we, as musicians, need education, but that we may be specialists and yet obtain it. Let us take advantage of all the broadening and enlightening influences about us that we too may be men of broad sympathies, quick intuition and quiet, unostentatious culture; then may the musician say with justice that his education is not superficial, and that his work is worthy of comparison with that of any other profession or with the similar work of other nations. If we, as musicians, can be brought to realize that we can educate ourselves, in the higher sense of the term "education," and then proceed to do so, the tendencies of haste and money-getting will regulate themselves; they are not causes, but results. The well-poised man of education is never found among the classes produced by hurried living; his work is never perfunctory or superficial. Let us acquire more of the staid intellectual manner of Germany; let us keep our originality and independence, but above all, let us make our standards of work higher as we try to acquire, through a broadening of our intellectual life, the mental equilibrium which combines the highest efficiency with the greatest speed.

To savages and children the most interesting element of music is the rhythmic, as emphasized by drums and strong accents on the first beat. But when we come to the music of the civilized world, the kettle drums thunder and the cymbals shal acoustic lightning. That is something they can understand. By and by the persons may learn to understand. Nothing is so fast, as some of our social journal would have us to believe, "We Americans enjoying being 'fooled' occasionally, but in the end our long-headedness comes to the fore, and we usually get our value for our money. For this reason our recognition of foreign supremacy in art and music (and in almost nothing else), is significant. Since this is so, WHY is it so? Because of these reasons; there may be more, but these surely strike at the root of the matter. We are too much in too much of a hurry; we desire to obtain too much wealth, and too quickly, and we lack, especially among musicians, coördinate education."

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"HE WHO COMBINES THE USEFUL WITH THE
AGREABLE, CARRIES OFF THE PRIZE"



WE desire to extend our most cordial thanks to the many friends who have sent us congratulatory letters relating to the Twenty-fifth Anniversary of THE ERUDE. We want to merit your congratulations by making the magazine more welcome to you* with each succeeding issue. We appreciate the good will and cooperation of all our readers and their recent expression of their feelings has been most gratifying.

THE regulation of Sunday amusements has been a matter of considerable concern to conscientious and conscient-governors in our great cities of late. THE TRUPE stands for the preservation of the spirit of the American Sabbath. We believe most sincerely that the maintenance of one day of rest, entirely apart from whatever connection this day may have with the theological beliefs that have brought it into general observation is a human necessity. This does not mean that we advise a resurrection of the somewhat grotesque and antiquated forms of our Puritanical observance, but we do earnestly urge that the readers that desire to avoid unwholesome and unmerciful performances being given in our great cities every Sunday of the year that are so offensive to the ideal of a Sunday held by the true American that these shows should be suppressed by the authorities.

There is a certain class of citizens to whom the church has little appeal. They demand intellectual relaxation on the Sabbath, but do not desire to subscribe themselves to religious beliefs. They are not, however, the type of intellectual relaxation for those to whom the churches are not likely to appeal. The determining factor then, should be this question: Is the Sunday amusement program a means of relaxing the mind of those who are not of the church? If the answer is in the affirmative, the church should not be a rigid barrier to wile away a few hours with worthless songs and inane jokes? This is a very simple and direct differentiation, and there would seem little territory in which to argue the question. There are many people who are not of the church, but who are not of the type of person who is a great poem than they are by listening to the individual religious beliefs of the professors of various creeds. These people should not be denied such relaxation on the Sabbath. The present situation is not a very good one. The church is not doing a very good job. A large American city resulted in providing the dangerous and suspicious opportunity of placing the restriction of such concerts in the hands of the police department. This is unsavory and opens the avenue to popular "gratification" upon the basis of the "lowest common denominator" of music and disappointment to concert-goers; but, if this decision will tend to close the many reprehensible performances given under the head of Sunday Sacred Concerts, at the same time it will give the church, comedians and pious actors hold forth, the decision is a profitable one.

WHAT is sacred music? We are inclined to believe that all good music is sacred. Just why certain compositions that have been labeled "Sacred" should be regarded as hallowed, and why other music should be looked upon as secular, is a matter that we will leave for our religious conferences to discuss and determine. From our point of view the whole subject seems almost ridiculous. The music of the church is not sacred, and the music of the world is not secular. The liveliest and most mundane tunes have been set to Gospel words and palmed off upon unsuspecting church-goers as sacred music. This music is ground out upon wheezy melodions on the Sabbath in sections where the inspired masterpieces of the great composers would be regarded as vulgar. No one has strenuously to a new and lively anthem by a modern composer. He approached the organist of the church and said: "Why can't we have some real religious music like this good old hymn 'Jewett'?" When the organist assured the old gentleman that "Jewett" was taken bodily from the compositions of the "old church," the deacon insisted that Weber was guilty of a malicious and daring forgery.

The "Gospel Hymns" have been the subject of almost ceaseless attack from musical "high-brows." There can be little doubt that many of these tunes were wrote, poorly constructed and badly harmonized. Few of them had any religious significance whatever. They were, however, a necessity for music of this class, and it had a distinct purpose. Like the many processes that attend an evolution the purpose of the Gospel hymn was a good one. It served to supply the normal appetite of a certain class of the American public for bright, lively tunes that would take their place in religious music. The poems of the hymns of Will Carlton and the novels of E. P. Roe have held in our literature. The Gospel hymns served as a bridge from the old methods of religious music to the new. They cultivated a taste for bright, taking church services and stimulated a taste for music in the church that the hymns of the past could not do. They were a necessary part of the musical equipment of the greatest value to ministers and revivalists in accomplishing religious results that would otherwise have been impossible. The Gospel hymn has not the hold that it had, although it still has a laudable work to do. It is being supplanted by a class of musical compositions coming from the brains of the young people of the present. The musical settings of Dr. Watts and other hymn writers of the past, and the more logical church music of the future, the Gospel hymn should take its place in the musician's estimate as a very necessary and practically necessary part of an end. The religious public should go beyond the limits of our education and the old. The renowned Henry Ward Beecher used to ask: "What the devil have we all the good tunes?"

[illegible]

WE have the most sincere sympathy for the man whose inclination and training have not led him to form an upright character. We do not believe that music alone will make character, as those who continually hold forth upon "Music and Morals" contend. The power to resist temptation and vicious passions is not to be acquired by the study of music. Music training that music affords to all who study it must be beneficial, but there are other things which are of more importance. The famous case of Poe and others tend to make character, and even wide and intelligent reading does not by itself make character. Character is made by the association with good men, and thereafter the association with strong, upright men and women—men and women with lofty ideals, broad views of life, powerful in their resistance of defeat, and who will not be led astray. You know such men or women hunt them out and make them your friends. Read Emerson, Ralph Waldo Emerson, Wendell Holmes, Ralph Waldo Emerson, H. W. Longfellow, Robert Lewis Stevenson, Ian MacLaren, and even Charles Dickens, who delved for "manly" things in the mire of London's slums. Do not make the mistake of flattering yourself that you are an upright, that you are a noble being against all wrong. That is one of the fatal slips of young men. We need musicians with character, fine, broad-minded, sweet-tempered, who can interpret the wondrous mysteries of the tone and

[illegible]

MILITARY DRILL

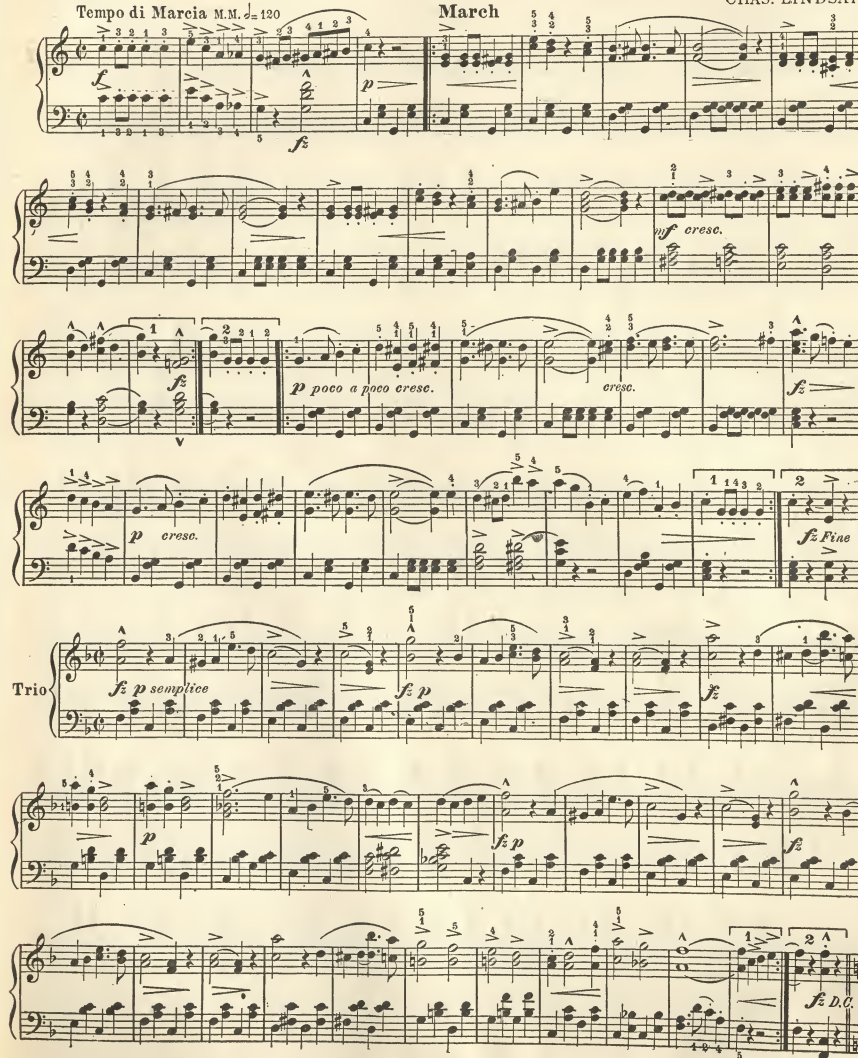
MARCH

CHAS. LINDSAY

Intro.

Tempo di Marcia M.M. $\text{♩} = 120$

March



THE ETUDE

LA CHASSE AUX GAZELLES

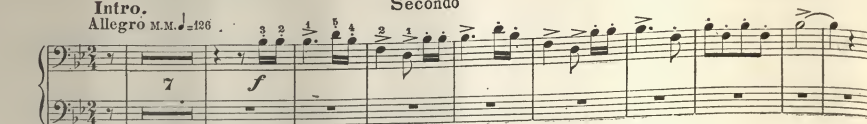
GALOP

A. CALVINI, Op. 11

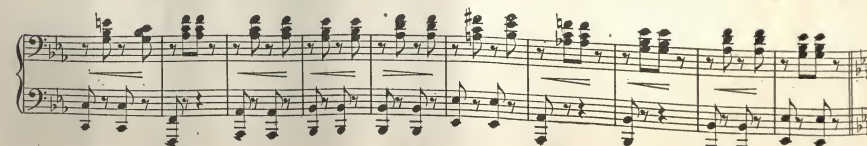
Intro.

Allegro M.M. ♩ = 126

Secondo



Galop



THE ETUDE

LA CHASSE AUX GAZELLES

GALOP

A. CALVINI, Op. 11

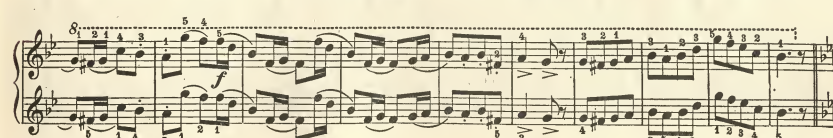
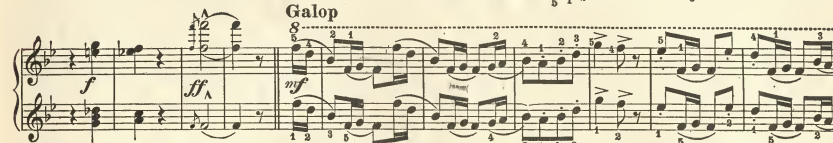
Intro.

Allegro M.M. ♩ = 126

Primo



Galop



THE ETUDE

Secondo

Musical score for the 'Secondo' part of 'The Etude'. The score is written for piano in G major, 2/4 time. It consists of eight systems of music. The first system begins with a *mf* dynamic. The second system includes a *ff* dynamic. The third system is marked *Fine*. The fourth system includes dynamics *p*, *mf*, *p*, *mf*, and *p*. The fifth system is marked *B* and *f*. The sixth system is marked *C*. The seventh system includes the instruction *mf poco a poco cres.*. The eighth system includes first and second endings, with a repeat sign at the end.

* From here go to B and play to C; then, go back to A and play to Fine.

THE ETUDE

Primo

Musical score for the 'Primo' part of 'The Etude'. The score is written for piano in G major, 2/4 time. It consists of eight systems of music. The first system begins with an 8-measure rest. The second system includes a *ff* dynamic. The third system is marked *Fine*. The fourth system includes dynamics *p*, *mf*, *p*, *mf*, and *p*. The fifth system is marked *B* and *f*. The sixth system is marked *C* and *poco a poco cres.*. The seventh system includes first and second endings, with a repeat sign at the end. The eighth system includes a repeat sign and a *mf* dynamic.

From here go back to B and play to C; then, go back to A and play to Fine

THE ETUDE

IN A PATH OF ROSES

Youth and Spring, and the world abloom.
Meadows are fresh with a sweet perfume.

S.F. WILHELM

Moderato con gusto M.M. ♩ = 88

Copyright 1908 by Theo. Presser.

THE ETUDE

Coda

POSTLUDE IN C

FOR THE ORGAN *

WALTER H. LEWIS

Registration { Gt. Full to 15th (Sw. coup.)
Sw. 8' & 4' with Oboe
Ch. Melodia & Dulc.
Ped. 16' & 8' (coup. to Gt.)

Allegro moderato spirituosissimo M.M. ♩ = 120

Copyright 1906 by J.B. Millet Company.
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* This composition may be effectively rendered on the Cabinet Organ, with slight adaptation, omitting the Pedal notes where impracticable.

THE ETUDE

ARABESQUE

Edited by Maurits Leefson

Leggero e con tenerezza M. M. $\text{♩} = 152$ ($\text{♩} = 132$)

R. SCHUMANN, Op. 18

*After 1st time go to Minore I; after 2nd time go to Minore II; after 3rd time go to Coda.
Copyright 1908 by Theo. Presser

THE ETUDE

MINORE I

Poco meno mosso M. M. $\text{♩} = 120$

a) The upper G and Abitur with the R. H.
b) All tied notes must be strictly observed.

THE ETUDE

MINORE II

Piu lento M. M. $\text{♩} = 144$ ($\text{♩} = 128$)

c) Correct use of the Pedal will prevent the sounding of the last 18th. into the next measure.
 d) The change of finger on the beat, will increase rythmical feeling.

e) Execute as follows:

f) With the Right Hand.

THE ETUDE

AVE VERUM

VIOLIN and PIANO

W. A. MOZART

* This piece may be used as a Violin Solo, (playing the upper notes only,) or as a Duet, the 2d Violin playing the lower notes.
 Copyright 1908 by Theo. Presser

THE ETUDE

IN MAY NIGHT'S FRAGRANCE

SERENADE

AUGUST NÖLCK, Op.150

Moderato M.M. ♩ = 80

cantabile

Copyright 1907 by Theo. Presser

THE ETUDE

THE MARCH OF THE TIN SOLDIERS

In order to play this with appreciation, let us first take a look at the little tin soldiers. Observe how rigid they are and how carefully they stand in line. This is the cue for the manner. a) The left hand chords very sharp and crisp; the right hand tones equally sharp, almost stiff. b) No pedal anywhere except at the heavy chords marked *sf*.

Edited by W.S.B. MATHEWS

C. Gurliitt, Op.130, No.6

Tempo di marcia M.M. ♩ = 84 to 88

Copyright 1906 by Theo. Presser

THE ETUDE

AMONG THE GIPSIES

UNTER DEN ZIGEUNERN

N. von WILM, Op. 24, No. 5

Risoluto e marcato M. M. $\text{♩} = 96$

Copyright 1908 by Theo. Presser

THE ETUDE

Vivo M. M. $\text{♩} = 112$

THE ETUDE

SALTARELLA

Presto M.M. $\text{♩} = 184$

ANTON SCHMOLL, Op. 39b

l.h. cre *l.h. scen.*

sempre stacc.

p subito

legato

sempre stacc.

legato

Last time to Coda

Coda

cresc. *stringendo*

marcato il basso

dim. *legato* *cresc.*

marcato il basso

dim.

marcato il basso

dim. *scen.* *do.* *quinta* *p* *D.S.*

AIRY FAIRIES

Tempo di Valse M.M. $\text{♩} = 68$

GEO. L. SPAULDING

f

fine

D.C.

THE ETUDE

To Mr. Joseph Schreibe
HO! HILLY HO!

A Hunting Song

DAVENPORT KERRISON

Vivace

mf

No clouds are in the
A long our path the

morn-ing sky, No va-por hugs the stream;— Who says that life and love can die, In
woods are bold, And glow with rife de-sire;— The yel-low chest-nut sheds its gold, The

all this north-ern gleam?— At ev-'ry turn the map-les burn, The quail is whist-ling
sum-acs spread their fire. The breez-es feel as crisp as steel, The buckwheat tops are

free
red

The par-tridge whirrs and the frost-ed burrs, Are
Then-down the lane let us scur-ry a-gain, And

THE ETUDE

rit. *p*

dropp-ing for you and me. At ev-'ry turn the map-les burn, The quail is whist-ling
ov-er the stub-ble tred.

colla voce

free

The par-tridge whirrs and the frost-ed burrs are

colla voce

rit. ad lib. *a tempo*

dropp-ing for you and me. Yo-ho hil-ly O! Yo-ho hil-ly ho! Yo-

ho hil-ly ho! Yo-ho hil-ly ho! Yo-ho hil-ly ho! Yo-ho! Yo-ho! Yo-

cresc. *p*

cresc. *f* *Vivo*

ho! This clear Oc-to-ber morn-ing, This clear Oc-to-ber morn-ing.

THE ETUDE

To Rev. Lewis Thurber Guild, D.D.

TOO LATE

Words and Music
by P. DOUGLAS BIRD

Andante

a tempo

1. Last night I dream'd that heav-ens gate, Was o-pen wide for me, And from a-far I
2. I saw be-yond the thresh-old, The scene was won-drous fair, With white rob'd an-gels

heard the strains of sweet-est min-strel-sy. The way was long, the night was dark, And yet I must not
gath-er'd as tho' in wel-come there. And on-ward thro' the long night's gloom I strug-gled bravely

poco rall.

a tempo

wait. For in the dis-tance low I heard, The sol-enn words "Too late".
on. Breathing the oft re-peat-ed, prayer, "Fa-ther Thy will be done"

rall.

Moderato e maestoso

Glo-ry to Thee, O God, this night, Ho-san-na let us sing, Thou art the true, the

cresc.

THE ETUDE

Tempo I.

on-ly Light, And our E-ter-nal King.

Andante

King. And

far in the dis-tance ech-o'd the sol-enn words, "Too late", I stretch'd my hands im-plor-ing, 'tward

molto sost.

affrettando

Heav-ens O-pen Gate, O Fa-ther help me on my way, for I am sore dis-tress'd, And

affrettando

rall.

if too late, Thy will be done, Fa-ther Thou knowest best. And then I felt the Pres-ence, of

mp accel. e cresc.

His great boundless love;— A hand stole gent-ly in-to mine, as tho' from realms a-bov'd,— How

sweet the rap-ture of that hour, for I was not too late. His lov-ing hand had guid-ed me,

safe-ly with-in the gate,— Safe-ly with-in the gate Glo-ry to Thee, O God, this night; Ho-

san-na let us sing,— Thou art the true, the on-ly Light, And our E-ter-nal

King, And our E-ter-nal King.

ff tempo

Vocal Department

OPINIONS OF NOTED SPECIALISTS

OBSCURITY OF TONE CAUSES FLATNESS OF PITCH.

BY HORACE F. DIBBLE.

"Oh! was some power the gift to give us,
To hear ourselves as others hear us."

WITH a slight alteration, Robert Burns wrote the above words years ago, and with the alteration, it would seem as though they could be applied just as appropriately to singers as the way in which he used them. The average singer does not hear himself as others hear him. If he were able to hear himself he could easily correct many of the faults of which he seems to be unconscious.

Perhaps the greatest fault in singing is being untrue to the pitch, and yet it is probable that there never was a singer who was absolutely perfect at all times in this respect. This is not caused by any defect in the sense of pitch. If he should hear others do what he does, he would be just as critical of them as they are of him.

Obscurity of tone is caused by an undue constriction in the back of the mouth or pharynx. This is due to an unconscious effort at breath control on the part of the singer. There is no doubt but when the tone is so placed the singer hears it at a slightly higher pitch than do his auditors, or perhaps it would be a clearer statement to say that it is necessary for him to think it at a slightly higher pitch in order that it may be heard right by his auditors.

Many a singer makes a pleasant and smooth tone as far as the absence of any harsh or nasal quality is concerned. A harsh quality is caused by an obstruction in the larynx. A nasal quality is caused by an obstruction at the soft palate. While the tone may be smooth and pleasant, yet it will be very sombre, clouded and obscure, owing to a certain amount of constriction in the pharynx.

The pharynx is the passage between the throat and the mouth proper. It is the back of the mouth or the top of the throat. This constriction (if persistent) is always sure to cause a tired feeling in the neighborhood of the tonsils and ultimately will cause a swelling of those organs.

Breath control in the body cannot be learned hastily. It requires a proper development of all the muscles used thereby until there is not only no longer any constriction in the pharynx, but also not even any anxiety there.

Owing to the eustachian tubes the singer who is inclined to place the tone in the pharynx hears internally much more of what is being done than does the audience. The office of these eustachian tubes is to supply an equable air pressure to the inside of the ear drum. Whenever your ears feel stopped up, if you swallow, this opens the eustachian tubes and allows the air pressure to become equalized, but they also act like little speaking tubes to the internal ear.

The tuning of the voice may be likened somewhat to the tuning of a

reed organ pipe. The main tuning is done by a singer has to be done non-volitionally. In fact, all of those things which we do non-volitionally are usually done much better than where we use direct will power. There are a great many muscles which are entirely non-volitional, in other words, over which we have no direct control. For instance, by the use of our will power we cannot alter the beating of our hearts, nor the action of the muscles which are used in our digestive apparatus; also the muscle of accommodation in the eye, which focuses the eye to different distances, is a non-volitional muscle. If you look at an object near at hand, or one off in the distance, the muscle of accommodation will focus the eye to those different distances instantly, and yet that is the only way in which you can cause that muscle to move.

Non-volitional Muscles.

The vocal cords are just as truly non-volitional muscles as is the muscle of accommodation in the eye. For instance, if we wish to sing A flat all that is necessary is to think the pitch and just the very fact of our thinking that pitch and endeavoring to sing it will cause those vocal muscles to adjust themselves correctly. Now while this is true, yet there are other muscles surrounding the vocal muscles by means of which we may impede the outflow of breath. The moment that we do this (while we have no direct control over the vocal cords themselves), yet the effort at breath control, caused by the constriction of those muscles surrounding the vocal cords, impedes the action of the vocal cords and they do not as rapidly adjust themselves as if they were entirely left alone. If we tighten the volitional muscles in the throat in our endeavor to control the tone to be less free and there is more exertion there, thus making it necessary for us to think the pitch slightly higher in order that the tone shall be on the pitch. This is also the case if we place the tone in the back of the mouth.

Of course we are all supposed to think with our brains, and yet in meaning which the writer intends to convey, the pupil should be taught to think in the pitch of the throat and mouth. The audience hears what we communicate to the external air with the mouth. You may have the most wonderful internal sensations. The audience knows nothing about them and cares less, and let me say, in passing, that in my personal teaching I care nothing as to how a tone is produced

so long as I hear a fresh, free and thoroughly lovely tone. Of course the moment the pupil does not make this, it is my object to explain, so that he may succeed in doing so.

It is almost always the case with pupils who are endeavoring to overcome this constricted condition of the throat and the wrong placement of tone that, as they do overcome it, they have a tendency to over-shoot the pitch.

While no teacher should ever desire to have his pupils sing false, yet the writer is always pleased to hear a pupil (whose tone has been unduly constricted) go sharp. He has learned years ago that there are very few pupils who have a faulty sense of pitch, and he has found that as they learn little by little to focus the tone in the front of the mouth, controlling the breath entirely in the body (so that there is not even any anxiety in the throat or the back of the mouth), that the sense of pitch very soon adjusts itself.

Perhaps a better title to this article would have been "Obscurity of Tone Causes Flatness of Pitch and Brightness of Tone Sharpness of Pitch."

Of course the aim of all teaching should be to have the pupil forego all the physical difficulties connected with singing. Singing, in no sense, should ever be hard work—it should be a joy and a pleasure and should always be approached from that standpoint, yet the teaching of singing is infinitely more difficult than the teaching of piano. A piano teacher can show his pupil what he should do with his hands and how they should be held. He can easily show the difference between finger touch, arm movement, etc., to get different effects. Of course, after all, in piano playing, these physical motions must be supplemented by an inner something which is almost impossible to describe, and yet the pupil lacks that, will show in a certain mechanical stiffness and woodenness of playing.

The great difficulty is that though the singing teacher (if he be a good singer) has certain physical sensations connected with breath control and good voice placement which are perfectly definite to his consciousness, yet when he attempts to explain these to the pupil he is often at a loss for words to make himself clear. There are many sensations which an amount of explanation will make very clear to another party until that other party begins to experience the same sensations, when the explanation which previously seemed to be almost in a foreign language becomes very plain.

Merely because a pupil does not grasp certain ideas in one lesson is no cause for discouragement. If he is really sincere and takes the thought home with him and tries to put it into practice, little by little the obscure thing will clear up. The teacher should be very careful not to attempt to tell the pupil the whole subject in one lesson, but if he succeeds in making one point clear where formerly it was obscure, he should feel that he has done good work.

On the other hand no pupil should ever be offended because the teacher tells him it is off the key. The writer is something of a "crank" on the subject of pitch, so that a badly tuned piano sets his nerves on edge, yet he has sung off the key and he has rarely heard even the very best singers who were absolutely perfect in this respect. Of course we should all try for perfection, but as the poet said:

"Nature, in her productions, loves, aspire
By just degrees to reach perfection's light."

so in learning to sing, we must not think it can be grasped in a day but by constant and patient striving, we should try to reach the goal.—Horace F. Dibble.

MAKE HASTE SLOWLY

BY F. W. WOODILL

The late Julius Stockhausen was rated an excellent singer, a good teacher, and a fine musician. But he was not at all the sort of man for young America. He seemed to have an idea that art is long, that singers could not be developed in one or two seasons of study; that in art that which is of value must be worked for and that the element of time has to enter into the training of singers as a most important factor. In America we expect to do large things as well as small things in a hurry. Is there a large building to be erected. Very well; put up electric lights, run two shifts of workmen, night and day, and crowd the workers on the stage as much as possible, without getting them into each other's way. This sort of thing may do for the erection of buildings, but the acquisition of the power to sing artistically and with beautiful tone a varied repertoire of good music is not to be acquired in any such hasty, forced manner. True it is that, owing to developments in the art of teaching, the best modern voice teachers are able to do more for more people, and in a somewhat shorter time, than used many years ago to be possible. But the making of an artistic singer takes time, as well as thought and practice. The mind has to have time to take in and digest information and there must be time for the formation of habits, for the breaking down of former bad habits by the acquisition of new and good habits. In the days of the tone-maker is not held to be a singer. He must be also a well-read man, as regards the best prose and poetry of his own language, and he must be a musician. Which is to say that he must understand enough at least of the science and art of music to enable him to analyze that which he undertakes to interpret. It takes a four-year period for such a work?

Extending the Compass of the Voice.

The compass of the voice, downward, cannot be extended; nor can it be extended upward. The compass intended by the Creator is there when the student begins singing. All that can be done, in this connection, is to remove obstacles, and gain skill in the use of the vocal instrument. Take away rigidity from the body and learn to control in the act of singing the outgoing breath. Gradually, as the power to think a pitch clearly, to locate vibration skillfully, and to will the realization of total control without disturbing the condition of body freedom is gained, the compass of the voice, upward and downward, will exhibit itself more fully. In other words (and as the matter is ordinarily stated), the compass is extended. Breath is the motive power. Skill in controlling it for singing permits the body to remain free from rigidity. Skill in will to vibration according to pitch and power is skill in the use of this free instrument. They are inter-dependent. Given skill in breath-control, in willing and retaining freedom from bodily rigidity, and in locating and developing secondary vibration, all the resources of the voice, including its full compass, are available.

In the Workshop.

Really great teachers seem always to reduce a number of their working tools. They arrive at principles, and then sift out exercises until they feel they have just what is needed for the work, and nothing more. The late

sympathetic teaching that the enjoyment in music died an early death and left that nature bereft of one of the greatest pleasures of life. Sacrifice your method if you wish to be taught in such a manner that it shall bring enjoyment, not disgust; pleasure, not irritation, into the life of the child or youth.

A wide-awake teacher can do much for himself and the musical atmosphere of a community by the formation of a teachers' club in which sociability is mixed with musical discussion. Personal antagonisms should be given to the discussion of musical subjects and various allied topics. The atmosphere of mutual respect and assistance thus engendered will be of large effect to those involved. The larger cities have such clubs and the only one that militates against their success is the unwillingness to forego the unfortunate spirit of jealousy too often prevalent.

This same power is often the one aspect of the quack, although he is not a quack, who has a good impression on his faculty of speech, his stylish appearance, his warm hand-shake. Were he to end the cold manners of the man of talent who feels sure of his position because of his own merits, he would be a quack. Soon he displayed. Even the quack may give a hint that will aid in the success of a better man. Cultivate the personal grip on humanity.

The teacher must be careful of how he ventures into side issues. Unfortunately and incorrectly the public has the idea that a musician can think only along one line and any other line he touches he may make a mistake. It is true that a teacher may make a mistake with will detract from his teaching ability, but the true too much diversion of effort might weaken the musical interests, a teacher should have the same latitude as the physician, who is allowed the physician latitude and the lawyer. Yet it is well to fix the matter in the face of the public.

CHILDREN'S PAGE

THE CHILDHOOD OF BEETHOVEN.

(For reading and discussion at Etude Junior Music Clubs.)

Let us suppose that we have been spending the night in the sedate old city of Cologne, Germany, and that we are now to board one of the lively little passenger steamers that daily ply the splendid River Rhine, between Cologne and Mayence. The day is a fine one and the great five-hundred-foot towers of the famous old Cologne Cathedral, that took more than many years to build, stand out like mighty fingers pointing to Him for whom the mighty building was erected.

Down our little dream of THE RHINE. German history and tradition commences. Before we know, we hear the guard call out "Bonn." That little one-syllable word means something to us and we leave the boat to wander about the quaint old town. We find that many are making their way to a little lane, or "Gasse," and that they stop before a rather unimposing little house. Surely there are millions of more beautiful houses in the world than this! Why do they stop here? They are reading a little tablet which tells them that Beethoven was born in that house on the sixteenth of December, 1770. At once the little building changes, and we see before us, as in a dream, rising up the very heavens an architectural masterpiece grander than any building in the world, for from this humble little home came the man who wrote the music that will be played and sung when many of the mightiest edifices of the world have crumbled to dust.

THE BOY'S FATHER.

That son of a cook and singer, it is not likely that any of the people who knew Beethoven as a little child ever suspected that some day his name would be carved upon the great music halls of the world. Johann Beethoven was a stubborn man, with a hot temper, and although it is said that he taught his little son to play the piano and the violin, the kind of instruction such a father could give would be little more than worthless. The father insisted upon the son practicing only the dullest scales and exercises, but little Ludwig had some of his father's own stubbornness and although he loved music he rebelled at practicing in this dry, listless way upon the child's way of working as an awful waste of time. This is said to have resulted in many beatings and family quarrels, which made Beethoven's childhood a nightmare. The father's frequent violent outbursts were only tempered by his absences from home.

Beethoven's mother, however, has been described as a sweet, patient, loving woman, who always held up to the child the musical career of his grandfather, who had been the director of the music for the court of the Elector Max Frederick of Cologne, from whom Beethoven undoubtedly inherited his musical talent. The grand-

FATHER HIS FIRST TEACHERS.

Tus father, recognizing that child had ing that his control over him was constantly weakening, notwithstanding his great severity and words.

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BEETHOVEN'S BIRTHPLACE.

hardness, had the good sense to place the boy in the care of other teachers, among whom were Pfeiffer (a tenor singer at the opera at Bonn), Van der Eeden, an organist at the cathedral, and a friend of Beethoven's grandfather, and Neefe, also an organist, who, when he gave up his position, was succeeded by Beethoven. These three taught Beethoven piano, violin, organ and composition. The unfortunate home environment, however, had already marred the young man over serious and his childhood was far from enviable.

The principal character of his childhood was a stubborn hardness of determination to succeed after his own manner and ideas, combined with an early realization of the seriousness of life. Let us suppose that Beethoven

had been born and brought up in the refined surroundings of a home like that with which Mendelssohn was blessed. Would not his music have lacked that rugged, strong, vigorous character that distinguishes it from the music of almost every other composer? Beethoven's childhood was unpleasant to him, but undoubtedly had much to do with influencing his music. The sacrifices he was forced to make have been translated into the tone language for the benefit of the world. Ask your teacher to play some piece of Beethoven's, like the famous "Farewell to the Piano," for you. Then have her play Mendelssohn's "Spring Song," and you will notice the difference at once. Musicians put their lives into their music and those who work hard can read their biographies far more beautifully in their notes than in printed words.

First. The kind of attention which we can't keep our mind from thinking about some particular object, because that object or thing is very interesting in itself and will give us some kind of pleasure in reward for the attention we give to it. Let us say that you heard a band play some piece you thought very pretty. You persuaded your teacher to give you that piece, and when you came to practice it you liked it so much that you did not care to get up from the piano until the piece was entirely learned. The psychologists call this kind of attention non-voluntary attention.

Second. Let us suppose that you were going along the street and a shutter should slam against a window so violently that you would startle. Your attention is at once drawn by the noise. You couldn't have helped it if you had wanted to do so. This kind of attention is called involuntary attention. Third. This is the most important kind of attention for both my little friends and their teachers. It is called voluntary attention, and means that kind of attention you have to give when you are neither particularly interested nor surprised. Let us suppose you do feel like playing or practicing. Your mother tells you to go upstairs and practice. You do so in obedience to her, but when you get to the keyboard you think about everything but the music. Here is where you must cultivate voluntary attention. This is then attention when you simply make yourself do things whether you want to do them or not. You say to yourself: "I will not let this get the best of me under any circumstances. I am going to keep my mind upon this particular scale exercise, study or piece until it is done."

If you have gone with me this far and believe thoroughly what I have said, you have learned one of the secrets that make great men and women. I have not yet understood this thoroughly, but I take it to your teacher and have her explain it. If you would like to know some more things like this just ask your teacher. If this book has not been written more especially for music lovers, that is, if it had been of a general nature, we can safely say that it would rank with the best known works of Mark Twain.

Mr. Elson will in search of genuine musical facts also had his eye open for humorous incidents, and has a way of telling them which makes the book a veritable mine of laughter. This is a book which would be well known to all musicians and students of music, and we cannot recommend it too emphatically. It can be read with great amusement and profit, and makes one of the best prizes we could suggest.

"Descriptive Analyses of Standard Piano Works," by E. B. Perry, is a standard work and will surely prove a

mile away. I remember how I used to do myself, and I see little folks doing the same thing every day.

Attention is as hard to pay as an old debt. If you have trained yourself so that you can pay attention readily you have done something of which you may be very proud. Very few children know anything about paying attention. Yet it is something without which you can never hope to be successful.

The men and women of KINDS OF who make a study of ATTENTION, the mind in order to find out the ways in which men and women think and act are called psychologists (sigh-kol-o-gists is the way it is pronounced). They tell us that there are three kinds of attention.

First. The kind of attention which we can't keep our mind from thinking about some particular object, because that object or thing is very interesting in itself and will give us some kind of pleasure in reward for the attention we give to it. Let us say that you heard a band play some piece you thought very pretty. You persuaded your teacher to give you that piece, and when you came to practice it you liked it so much that you did not care to get up from the piano until the piece was entirely learned. The psychologists call this kind of attention non-voluntary attention.

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while, but the rewards you reap in being able to understand and play so much more beautiful things in music are worth all your effort.

You will find the BEETHOVEN story of Beethoven's AND childhood, that I promise ATTENTION. I have ready for you in this issue. His childhood was somewhat pitiful. He was unable to give voluntary attention to his studies as his father desired, and the result was that the boy received very little instruction. Later Beethoven fell with teachers who cultivated this voluntary attention, and all through his life he was a most careful and incessant student. Hundreds of experiments were tried with one little theme of a few notes before he reached satisfactory results. He was able to keep his attention pinned down upon one thing until he had done with it just what he wanted to do. Little men and women who have not been able to do this in their school and out of it. They are left back in their classes and their music is often very disagreeable for the simple reason that they have not learned how to steer themselves.

Take this little letter to your next teacher and read it over with your lesson, and say that you intend to make your attention voluntary.

In my January list I promised to give you a list of prizes suitable for awarding at musical parties and club meetings where games were played or musical competitions held. After a survey of the field I find that, after all, the best prizes are books. If you will call on the catalogues of reliable music houses you will find many fine books suitable for prize purposes. Below are some of the educational as well as the musical books which we can recommend them in every particular:

Desirable Prizes. "Pianoforte Music," by J. C. Fillmore. This is a standard work that any piano student would feel delighted to receive as a prize. It treats upon the development of the piano and its literature from the earliest efforts down to our own Joseph and Sherwood. It is comprehensive and educational, without being dry and prosy. Price, \$1.50.

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source of inspiration and profit to anyone winning it. Price, \$1.50. Musical Authors and The Great Composers are two games which we can highly recommend. They are based upon the well-known game of Authors and make good prizes for music students. Price, 50 cents.

"Ballads of Musical History" is also a highly desirable prize. The pupil who wins it will have a prize for his entire musical lifetime. Price, \$1.75. "Pictures From the Lives of the Great Composers" (\$1.25), "The Music Life and How to Succeed in It," all by Mr. Thomas Tupper, whose standing in the educational world is very high, would all make very acceptable prizes.

These books will be sent, subject to the above prices and usual discounts, to all applying directly to the publisher of THE ETUDE. They add great zest to musical social affairs and make the events memorable ones.

Affectionately,
AUNT EUNICE.

GAME—BLIND MUSICIANS.

BY MISS F. L. LEONARD.

A GAME that occasions, as much amusement to grown-up people as to children is the one known as Blind Musicians. This is played as follows: Divide the players into two equal groups of the same number, blindfold one division and seat them in a circle around the room, with a vacant chair at the center. The other division gathers at first in a group in the center of the room. After the others are seated and while someone plays a familiar tune on the piano, the blind players, sitting down and begin to sing, disguising their voices as much as possible. The blindfolded players must try to guess who are their neighbors from their voices. At a certain signal the piano stops, when the singers also cease singing abruptly. The leader then calls out: "Blind men, now name your right hand neighbors."

All who succeed may play on the other side and new blind players must be chosen to fill their places. Or it can be arranged that those failing to guess rightly shall give forfeits. These should be musical in nature, e. g., the blind man may sing a solo, or play a tune on the piano, or pretend to be an opera singer and act out his song. On each occasion great merriment was created by three players who paid their forfeits by representing an Italian organ grinder. One took the part of the organ, and another of the man, while the third was his monkey on a string.

NEWS OF MUSICAL CLUBS.

BY MRS. JOHN OLIVER.

The plan of study of "The National Federation of Woman's Clubs Devoted to Music" as set forth by Mrs. F. S. Wardell, is interesting. The first year is to be devoted to securing a general view of music, piano, voice, organ, oratorio and opera. The second year is to be devoted to the history of music with musical programs. The third year is to be devoted to German music and the fourth year to a comparison of the music of the world.

In the second game we were given papers entitled "The Music of the Future," the following, all of which are found in music: "What mother uses when she bakes—A measure. An article of apparel worn by both girls and boys—A tie. Something used to unlock a door—A key."

by the use of the year books prepared for the National Federation of Musical Clubs and recommended by them for general use of the affiliated clubs. The year book of American music, for instance, gives valuable hints to anyone undertaking the management of a musical club, and who desires to devote time to the study of music in our native country. The topics to be discussed in this year are: I. Parian Psalmody. II. Indian Music and Negro Folk Songs. III. Dudley Buck. IV. Arthur Foote. V. W. H. Sherwood. VI. Huntington Woodman. VII. Neidlinger, Adolf Frey. P. A. Schnecker. VI. Recital by W. C. Schnecker. VII. Homer Bartlett. VIII. B. Hawley. VIII. Dudley Buck (Sacred Music and Organ Recital). IX. Frederick Converse, Henry Holden Huss. IX. Woman Composers. Clara A. Korn. Mary Sumner SALTER. A. R. Parks. Mary Knight Wood. X. Woman Composers. E. E. Preer, Jessie L. Gaynor, Margaret R. Lang. XI. Woman Composers. H. H. Beach. XII. George R. Chadwick. XIII. Ethelbert Nevin. XIV. Horatio Parker. XV. Edward MacDowell. The book gives long lists of compositions and books suitable for reference and illustration in connection with the discussion of the subjects and composers mentioned. It contains many valuable hints that could otherwise only be obtained by much individual effort and industry. A series of questions and answers about the plans of the famous Chautauque circles have been prepared. These tend to systematize the work of music study clubs.

The pupils of Miss Few met at her home, October 25, and organized a musical club, to be known as "The Musicians' Club." It was thought advisable to have two divisions, the Junior, which will meet on Saturday afternoon in each month, and the Senior, the fourth Friday evening. It was "Junior Day" to-day, and we planned to meet at the home of our Treasurer, Oscar Cook. So we traveled there in a body. The programme as arranged was as follows:

I. Business Meeting. II. Entertainment, which consisted of an opening story, told by Miss Few of the life of Beethoven. This was followed by a piece by Beethoven, as rendered by the Vice President. Next in order, a short sketch of his life by one of the members, after which another member read the story of Beethoven's blindness, and how the Moonlight Sonata came to be written. The President then played the "Farewell to the Piano," while the part of the teacher, closed with the asking and answering of questions bearing on the important points in Beethoven's life.

The third or social part consisted of two games, the first being on observation, the second, of an illustrative order. For the first, twenty different musical instruments were printed on wrapping paper and the paper spread on a table to be observed for three minutes, after which it was folded and the members, who had previously been given paper and pencil, were directed to write as many as could be remembered.

In the second game we were given papers entitled "The Music of the Future," the following, all of which are found in music: "What mother uses when she bakes—A measure. An article of apparel worn by both girls and boys—A tie. Something used to unlock a door—A key."

After the illustrations were completed they were spread on a table, each member given clean paper and directed to write what each illustration stood for in music. Games over, it was time to say goodbye, which we did by singing our Chorus. Ten of the members subscribe for THE ETUDE, and find it exceedingly helpful.

NETTIE M. FEW.

A tool used by a carpenter.—A brace. Something keen.—A sharp. Something without which a check is worthless.—Signature. Something used while walking.—A staff.

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HIDDEN COMPOSERS.

1. He's been having luck lately. 2. I'm sure of your affection. 3. Scotch plaid you'll find becoming. 4. I call her my real angel. 5. G. Ade wrote "Fables in Slang." 6. Gold bound ornaments are the rage. 7. My uncle mentioned to-day. 8. Why does he hum melancholy tunes? 9. Maud Muller raked the hay; deny it not, old Judge. 10. The mother of Charlie Ross in idle dreams still claps him. 11. If he asks your hand, Eliza, do not say nay. 12. Be brief, Lo, toward life's setting sun man hastens. 13. The dog spies a cat and makes hell with nervousness. 14. Liz still improves from day to day. 15. Cattle enjoy herbal feeding ground. 16. I don't care a sou, Sarah, whether you will or won't.

HIDDEN OPERAS.

1. Whom art he, is blessed. 2. He had neither grace nor manners. 3. The vicar mentioned it to me. 4. The deaf Austrian was cured. 5. Should you or I, let Tom in. 6. He beat his new drum bib, bang, sang patriotic like. 7. Say, Will, I am taller in the new bank. 8. I saw a pup in a forest to-day.

Answers.

1. Martha. 2. Norma. 3. Carmen. 4. Faust. 5. Rigoletto. 6. Zampa. 7. William Tell. 8. Pinafire.

Their Favorite Part of a Piano.

Grocer.—The Scales. Locksmith.—The Keys. Bicycle.—The Pedals. Watchmaker.—The Case. Hardware Dealer.—The Hammers. Dramatist.—The Action.

Answers to Hidden Instruments and Composers in the January Issue.

1. Piano. 2. Violin. 3. Verdi. 4. Harp. 5. Drum. 6. Organ. 7. Fife. 8. Bach. 9. Chopin. 10. Weber. 11. Herold.

Answers to Built Up Composers in the January Issue.

1. Beethoven (Beethoven). 2. Chopin (Chopin). 3. Mendelssohn (Mendelssohn). 4. Paderewski (Paderewski). 5. Rossini (Rossini). Answer to a Musical Word—Syncope.

The following readers of THE ETUDE sent in correct answers to the puzzles printed in the January number of THE ETUDE: Clara O. Justice, Gladys Compton, Ella Harbo, Florence M. Patton, to be correct answers to the musical word puzzle. B. Long, O. M. Olmsted, Teresa MacFadden, D. Hawkins, Anna E. Adams and Mrs. H. S. Hendrickson.

THE METRONOME AND HOW TO USE IT.

BY JOSEPH IRLAND.

THE metronome was originally invented to give the composer a chance to indicate his own intentions in regard to the tempi of his compositions. But this is surely not its only legitimate use.

The metronome is a great assistance to piano study, not to piano playing. Its value lies in helping to gain physical skill and to cultivate a correct feeling for rhythm, not in governing the interpretation of an artistic creation.

When the metronome is first given to a child, which may be at the first lesson, or, at the discretion of the teacher, delayed until he commences the study of scales, he will usually be interested by seeing the clockwork inside, observing the regularity of the tick and its varying speed, and by being allowed to wind it up. First, last and all the time the pupil must thoroughly understand that the metronome will really help him to acquire speed, evenness, fluency, concentration, rhythm, accent and self-control, and these with much fewer hours of practice than he would otherwise have to give.

Five or ten minutes at one time is as long as the child should be allowed to use the metronome during his first week of practice, as the ear cannot listen long without becoming confused. This short time even, should not be devoted to a piece, étude, nor anything in fact which must be played from notes. The pupil's attention must be concentrated upon listening and upon making the finger stroke correspond exactly with the tick. For this reason a very simple finger exercise that has been taught and memorized only, or the scale, if the teacher so desires, will be found best to use in the first week of practice with the metronome. The rate of speed at which the weight should be set must be neither so slow that the ear fails to catch the regular recurrence of the tick, nor so fast that the fingers will have difficulty in following it. One note to the tick at "200," is a good medium speed for the beginning student. This may seem too slow, but there are several things to be considered, namely: the note to be played, the proper fingering, the position of the hand, the condition of the hand, which must be kept loose and supple, and lastly, listening for the tick.

The metronome must be placed behind the player, or somewhere out of sight, as ten out of every dozen students will by instinct watch the pendulum instead of simply listening for the stroke. This is something which the teacher must positively guard against, as otherwise the eye endeavors to do the work which should be done by the ear, and we lose the main object for which we are working. The eye being occupied cannot attend to its proper business of watching hand position and keys; it becomes dazzled by the swinging weight and the playing grows uneven; even sick headaches is sometimes the result, and the next lesson the teacher is sure to hear that "dreadful metronome makes me so nervous. I simply cannot do one thing."

Any normally constituted person can learn to play with the metronome no matter how "difficult" or "diffuse" some of rhythm, if he is made to do so by the degrees and not allowed to weary himself in the effort. While the pupil is still playing one note to the tick the tempo should be varied each day, one notch at a time, so as to accustom the ear and fingers to take a different movement of the hand, and to prevent the rate of speed from becoming automatic. If scales are being practiced, play each one for the first time at the same rate of speed to insure evenness of execution in all the keys, and work them up systematically, not by great leaps in the tempo, but one notch at a time until all can be played with equal fluency. Some children who can make one note to the tick with comparative ease find it almost impossible to play two notes to the tick. They seem really unable to hear it. This difficulty may be smoothed by proceeding as follows: When the

scales have been worked down evenly to "200," one note to the tick, set the weight back to the "100" notch, then impress it upon the pupil that he is to play at exactly the same rate of speed as before; the result will be two notes to the tick may be easily acquired in the same way. The pupil should be drilled in this way until he can play easily and accurately any given number of notes in an ordinary tempo before he is allowed or even allowed to use his metronome in the practice of an étude or piece. How far this use may be legitimately and musically carried depends entirely upon the individual pupil and is not within the province of the writer. Occasionally we find a child whose attention is so distracted by the tone of the piano that at first trial he cannot hear the tick of the metronome while playing. The best thing to be done in this case is to put the tick down at the table, give him a pencil, and let him tap with the pencil in time with each tick. Set the weight at a very slow rate at first and gradually increase, notch by notch, until a good speed has been attained; then try two taps to the tick; with occasional attention at the piano the pupil will soon be able to play with the metronome.

What kind of pupils are most benefited by the metronome? Slow pupils whose brains work too deliberately, who never get ahead, and become confused when they are presented in rapid succession. Practice with metronome acts as a mental stimulant and encourages coherency in playing.

Lazy pupils with soft, fat hands and sluggish fingers who tend to sleep over a lesson and hate to make any physical exertion; Such pupils usually have ability to do a great deal if they only will, and by directing the rate of velocity at which the home teacher is to make the teacher can often overcome a most unfortunate physical tendency and develop an active and brilliant player.

Exaltate pupils who want to self-control and who will not run away with them.

Ambitious pupils who have to accomplish everything at once and insist upon "playing fast." The unimaginative, self-satisfied pupils who are quick to see the value of the teacher and never realize there may be other worlds to conquer. The emotional, morbid pupils who call Mozart "old maid" and adore "rubato" playing; who cannot play any piece without weeping and sighing. The use of the metronome will cultivate a sense of proportion, and if in after life such pupils persist in playing half notes and sixteenths exactly alike it will be because their taste is bad, not because they do not know better.

Stuttering, stammering pupils who constantly stop, hesitate and repeat themselves. The cure for this habit in playing is the same as when the difficulty occurs in speech. The delivery of tones to the heart of a strong, steady rhythm will impart a fluent and self-reliant style to one who might otherwise always be a backward, hesitating and timid player. The talented pupils with strong personality which must be kept within reasonable limits until the age of discretion has been reached.

Pupils with no sense of rhythm, who are not willing to take the teacher's word for it. Metronomes do not usually make mistakes, while teachers, who are largely human. Therefore, it will be well for the teacher to have a little mechanical device to back up his assertions and act as a constant corrective during the practice hour.

The tick pupils whose brains work like lightning; who grasp the content of a piece at first sight and want to play it before they can read the notes: This type of child always reads incorrectly and plays incorrectly. The teacher should be well able to time to really look and see what is on the printed page. He does not mean to make mistakes and is not intentionally careless, but he cannot realize that he is taking a different movement of the hand, and to prevent the rate of speed from becoming automatic. If scales are being practiced, play each one for the first time at the same rate of speed to insure evenness of execution in all the keys, and work them up systematically, not by great leaps in the tempo, but one notch at a time until all can be played with equal fluency. Some children who can make one note to the tick with comparative ease find it almost impossible to play two notes to the tick. They seem really unable to hear it. This difficulty may be smoothed by proceeding as follows: When the

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THE NECESSITY OF METHODS.

WHEN all has been said and done about methods there nevertheless seems to be an unending demand for special systems. Every teacher who has delved deep enough into the study of Pedagogy and its connection with music knows that in all education, that "method" is best which the intelligent teacher builds step by step as the child advances—continually adapting the method to the child. But, what a master it must be who can teach efficiently after this plan. Years of practical experience added to ripe erudition, great natural aptitude and an inventive ability possessed by a few, enable a teacher to be the architect of an individual method for each and every pupil. This would be, it is true, ideal teaching, but the teachers who could do this successfully would be so few that the educational progress of the world would stand at a standstill. Even with the excellent training afforded by some of our "State Normal" or "Teachers' Training Schools," it is still deemed highly necessary to have the departmental work of the schools in our great cities under the control of principals and district superintendents. The courses of study outlined by these men, at least all the courses we have heard of, are the result of years of experience and have the pleasure of examining, have been arbitrary in the extreme. Method is carried to a point where the individuality of the teacher, to say nothing of that of the pupil, is submerged in a deluge of rules, regulations and restrictions. This must be practically necessary, since the heads of many of our municipal public school systems are and have been educators of note and men familiar with the best educational opinion of the day. They have no doubt found that with the great number of young and inexperienced teachers it is absolutely essential to outline some regular course rather than trust to the judgment of young persons whose every step might result in error. How the young master teacher is in a somewhat similar position. He feels the necessity for some chart, some star by which to steer his teaching work. The only solution is method. The young teacher with a method is a great deal safer teacher than the one who boasts of his own performance and never realizes there may be other worlds to conquer.

The emotional, morbid pupils who call Mozart "old maid" and adore "rubato" playing; who cannot play any piece without weeping and sighing. The use of the metronome will cultivate a sense of proportion, and if in after life such pupils persist in playing half notes and sixteenths exactly alike it will be because their taste is bad, not because they do not know better.

Stuttering, stammering pupils who constantly stop, hesitate and repeat themselves. The cure for this habit in playing is the same as when the difficulty occurs in speech. The delivery of tones to the heart of a strong, steady rhythm will impart a fluent and self-reliant style to one who might otherwise always be a backward, hesitating and timid player. The talented pupils with strong personality which must be kept within reasonable limits until the age of discretion has been reached.

Pupils with no sense of rhythm, who are not willing to take the teacher's word for it. Metronomes do not usually make mistakes, while teachers, who are largely human. Therefore, it will be well for the teacher to have a little mechanical device to back up his assertions and act as a constant corrective during the practice hour.

The tick pupils whose brains work like lightning; who grasp the content of a piece at first sight and want to play it before they can read the notes: This type of child always reads incorrectly and plays incorrectly. The teacher should be well able to time to really look and see what is on the printed page. He does not mean to make mistakes and is not intentionally careless, but he cannot realize that he is taking a different movement of the hand, and to prevent the rate of speed from becoming automatic. If scales are being practiced, play each one for the first time at the same rate of speed to insure evenness of execution in all the keys, and work them up systematically, not by great leaps in the tempo, but one notch at a time until all can be played with equal fluency. Some children who can make one note to the tick with comparative ease find it almost impossible to play two notes to the tick. They seem really unable to hear it. This difficulty may be smoothed by proceeding as follows: When the

scales have been worked down evenly to "200," one note to the tick, set the weight back to the "100" notch, then impress it upon the pupil that he is to play at exactly the same rate of speed as before; the result will be two notes to the tick may be easily acquired in the same way. The pupil should be drilled in this way until he can play easily and accurately any given number of notes in an ordinary tempo before he is allowed or even allowed to use his metronome in the practice of an étude or piece. How far this use may be legitimately and musically carried depends entirely upon the individual pupil and is not within the province of the writer. Occasionally we find a child whose attention is so distracted by the tone of the piano that at first trial he cannot hear the tick of the metronome while playing. The best thing to be done in this case is to put the tick down at the table, give him a pencil, and let him tap with the pencil in time with each tick. Set the weight at a very slow rate at first and gradually increase, notch by notch, until a good speed has been attained; then try two taps to the tick; with occasional attention at the piano the pupil will soon be able to play with the metronome.

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WHEN SHOULD ONE STUDY MUSIC?

BY MARY E. LUGER.

VERY often in the course of his profession the musician is confronted with the question, "When should one study music?"

Usually his reply is as terse as it is prompt—"In early childhood."

If, perhaps, the inquirer is an adult who has entertained a secret desire to learn to interpret the mysterious language of tones he is himself at once respected. An insuperable barrier to years lies between himself and the knowledge he would pursue, so he stifles the yearning in his heart and retreats in despair, half ashamed of his ill-aimed ambition. Why? Because he has accepted as a concrete fact that which, in truth, is but a fragment thereof.

Certainly the best time to begin the study of music is in childhood, and it is to be hoped that the day is not far distant when every child will know something of music. But if one is not fortunate to enjoy such opportunity in early life there is no reason why he should not undertake the study in later years.

But his music has become staid!" say you. What of that? Has not his mind grown proportionately broader, his intellect keener. Can he not see at a glance that which in childhood would have necessitated years of study?

The day of musical precedence has passed away, it is relegated to the attic with the old instruction book which advocated nothing but a monotonous manipulation of finger-exercises for the first year's work. In its place we have a new school which heralds the mind as king and demonstrates the importance of consulting the intellect upon every occasion—whether it be in the practice of a two-finger exercise or the memorization of a sonata. It is not the hand that is of primary importance but the head. It is but necessary to glance over a group of musicians' hands to prove how little depends upon mere flesh and bone.

Thought is the propelling force of the universe, the power that builds our cities, the power that moves the ocean. The most gigantic feats of civilization are but the evolution of a tiny thought. Who, therefore, will dare to assert that it is impossible for so potent a factor to lead an adult over the apprenticeship period to the mastery of music? There is not a muscle in the human body which is not under the direct control of the brain, and the stronger the will power the more spontaneously do the muscles respond. So let it be asserted that it is possible for an adult to learn music, he has within himself the first essential. He needs but to couple the desire to the motor power of his life and set to work.

Any competent teacher can instruct an adult as successfully as a child if he will but appeal to the mature mentality. Children learn principally by imitation, while adults must be reached through their sense of reason. Explain to the average adult pupil the benefit to be derived from a certain code of error, and crises demonstrating the correct mode of practice and he will become his own teacher. Piano technique as taught by the new school is so logical, so simple, and so comprehensive that it appeals immediately to any intelligent pupil.

The drudgery of finger gymnastics becomes an agreeable pastime when one can see the end in the means, when under the power of a firm, unhesitating, clumsy fingers soon lose their awkwardness.

It was recently my pleasure to hear a poor woman, whose childhood torture consisted of a crude knowledge of notes and a crippled finger, play with a delicacy and grace that would put to shame many a young student with perfect flexible hands. And she not only does all the work necessary for the care of her family but is her own instructor and also teaches her children.

When asked how she managed to accomplish so much she replied, "I do not know—except that I love music so much I just make my fingers go." And that is the secret of all access—desire, to will, to persevere.

Another woman, who had never sung or played a year in her youth, commenced lessons at the age of thirty-five, studying as her reason a desire to create a musical atmosphere for her children. At the end of a year she was able to play and sing remarkably well and moreover the entire house was transformed by means of her music. The children, whom hitherto it had been impossible to interest in music, soon began

to imitate her songs and pick out little melodies on the piano.

But the culmination of her happiness was reached when her oldest child, a boy of ten, asked to have lessons on the piano. The triumph of that moment, the realization that she had led him of his own accord to the formation of knowledge, was ample compensation for the labor of her own study. And that she was able to assist him in his practice and guide him through moments of discouragement was further proof of the wisdom of her work.

Mothers especially owe to their families all the benefit of their influence. It is in their power to bestow, if they have been denied the advantage of musical education in youth it is not only their privilege, but their duty to accept every opportunity possible in maturity.

No teacher needs to be told which of her pupils come from homes where music is a living habit. Children brought up in a musical atmosphere imbibe with the air they breathe the laws of rhythm and harmony and lend themselves naturally to a study of the art.

So, for the sake of the little ones at home and for the generations yet unborn, hearken not to the word of discouragement spoken by the thoughts, but list to the voice of reason, your own heart. Who knows but it may be the inspiration which in some future age will develop a master musician.

MELODY AND HARMONY.

BY R. JADASSOHN.

We distinguish in music Melody and Harmony; in a musical work both appear together, they are bound together; united they serve to bring to expression a musical thought; Harmony is inseparably joined to Melody. Even if we consider Melody as the principal, the most essential means, for the development of a musical thought, yet it needs the harmonies that are added to it for support, illumination, explanation and extension to proper conception. In its design melody finds in most instances, clear, unmistakable hints and suggestions for its harmonization; the natural inherent harmonies are usually spread out on the surface. In the succession of the intervals which are continued in the melody, we can generally perceive clearly the fundamental harmonies, their progression within the same key or modulating to others. By way of demonstration I have shown this in my book "Melodik und Harmonik" bei Richard Wagner. In respect to the first theme of the second movement of Beethoven's fifth symphony.

I will not affirm that in every melody the indication for its harmonization is so definitely given as in the case just cited, neither will I say that every melody can be accompanied harmonically in only one way. If a melody can be harmonized in more than one definite way, the indications are given in its form and design.

We see how strong is the demand for a harmonic accompaniment to a melody in the fact that even the simple melodies of folk-songs are often rendered in one and three parts by uneducated and simple people. We have no knowledge of the laws of art, but we base their choice of tones upon their own feeling, seeking experimentally to support the melody of a song by a melody of their own voice or two voices, a given tempo of accompaniment is simple, lacking in art and furnishes only a few intervals, it still suffices to add harmony to melody. Without some kind of harmonic accompaniment even a very beautiful and expressive melody would scarcely find a satisfactory effect. In the accompaniment of a melody, the accompaniment is an unaccompanied passage for voice or instrument even moderately long, extended beyond twelve measures for example, the absence of a rhythm with accompaniment is very unsatisfactory. Although Bach's great "Chaconne" for violin from the "Second Partita" for the most part is in "double stops" and three and four part chords, two of the warmest admirers of Bach, Mendelssohn and Schumann, considered it proper and necessary to support the solo violin with a piano accompaniment and I myself do not hesitate to say that I receive a deeper impression from the piece in piano accompaniment than in the original.

To music students gets so little actual value from his endeavors as the student of harmony owing to the way this subject is originally taught. One of the most necessary things for the harmony student is to play every exercise and chord combination

until he can recognize them by hearing, until he knows the effect of each chord succession as familiarly as he knows the melody of "Home Sweet Home," or the "Last Rose of Summer." He should play the exercises upon the instrument in several keys, so that he may secure this desirable familiarity with their effects. Such familiarity will make the study of harmony a thing of life and vitality.

In practicing pieces with his instrument he should analyze them to discover the composer's use of the rules with which he is already familiar. If the teacher has a class it is an excellent plan for the latter to sing the exercises, at least four times; each time the singers may exchange parts, going so far in this as to have those who sang soprano eventually sing the bass, when this is possible. This will give them a realization of harmonic effects, and that what they have learned shall become working knowledge.

TACT AND SUCCESS.

BY CHESTER R. FREEMAN.

TACTFULNESS is sometimes branded as dead, Brusque manners, blunt speech and lack of consideration for one's feelings and beliefs of others are by no means a mark of honesty and upright motives. The tactful man is just as likely to be straightforward as is his tactless brother. Whatever his other qualifications may be, the tactful man possesses this keen perception, this quick insight, which enables him to carry his point with little or no friction. In business, social life and the home this characteristic plays an important part. Heart-burnings, quarrels and estrangement have arisen because of its absence. Politeness and civility have had their abode where it was not. As the touch of the pianist by its firm delicacy may bring beautiful tones from his instrument, so the delicate touch of the tactful brings music from the jangling strings of life.

Can all have it? The careless observer may think not. Yet why cannot this faculty be cultivated? Why cannot the man whose manner offends, whose words sting, whose tone hurts, alter his manner, soften his tongue and lighten his touch? There is no reason why all mankind should not be brought closer akin. It is man's selfishness, man's cruelty to his kind, that prevents the cultivation of those virtues that would bring better conditions of social and business intercourse. It is a lack of sympathy which shuts our eyes to the need of better methods and causes us to go our way with the rough side out, careless of the rights of others. The perception, the understanding of others' thoughts and motives, and the power to use our knowledge for the general good can be acquired, if our sympathy with the aspirations of our fellows be awakened.

TEACHERS' NOTES.

BY C. W. FULLWOOD.

"The teacher's value is not only in what he knows, but in what he is. Character in an educator enhances the success of his teaching."

"It takes two to speak the truth," says Thoreau, "one to speak and one to hear."

To interest the teacher should aim to awaken the mind, thus the soul is prepared for the dropping of the living seed of music.

Start with the elements and each pupil's mind is the musical world in embryo, and the teacher's business is to help it grow.

A pupil's education is two-fold: that which he receives and that which he gives himself. Lead the pupil to think for himself; the best educator is he who makes his pupil stand alone.

Use a notebook. Fasten a thought with the pen as you would fasten with a nail. "Work and enthusiasm," says Goethe, "are the pillars on which great deeds are borne."

A motto for the studio wall: "There is no easy way of learning difficult things," says de Maistre.

The teacher should realize that his character teaches no less than his precept.

Observation and attention form the habit of acquisition. The student gets so little actual value from his endeavors as the student of harmony owing to the way this subject is originally taught. One of the most necessary things for the harmony student is to play every exercise and chord combination

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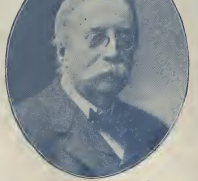
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